

VOGUE



The Childrens Number

The Vogue Company
CONDÉ NAST PUBLISHER

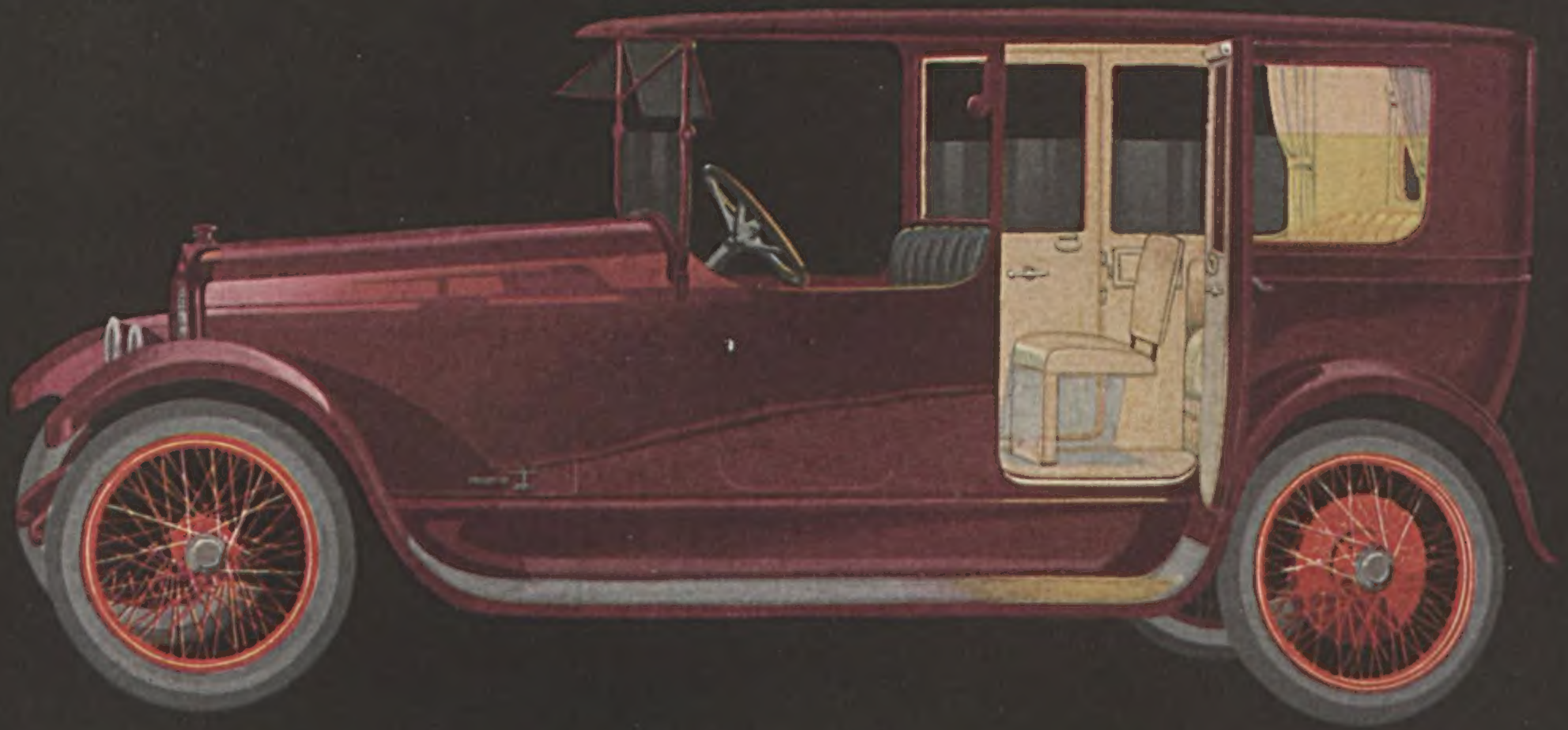
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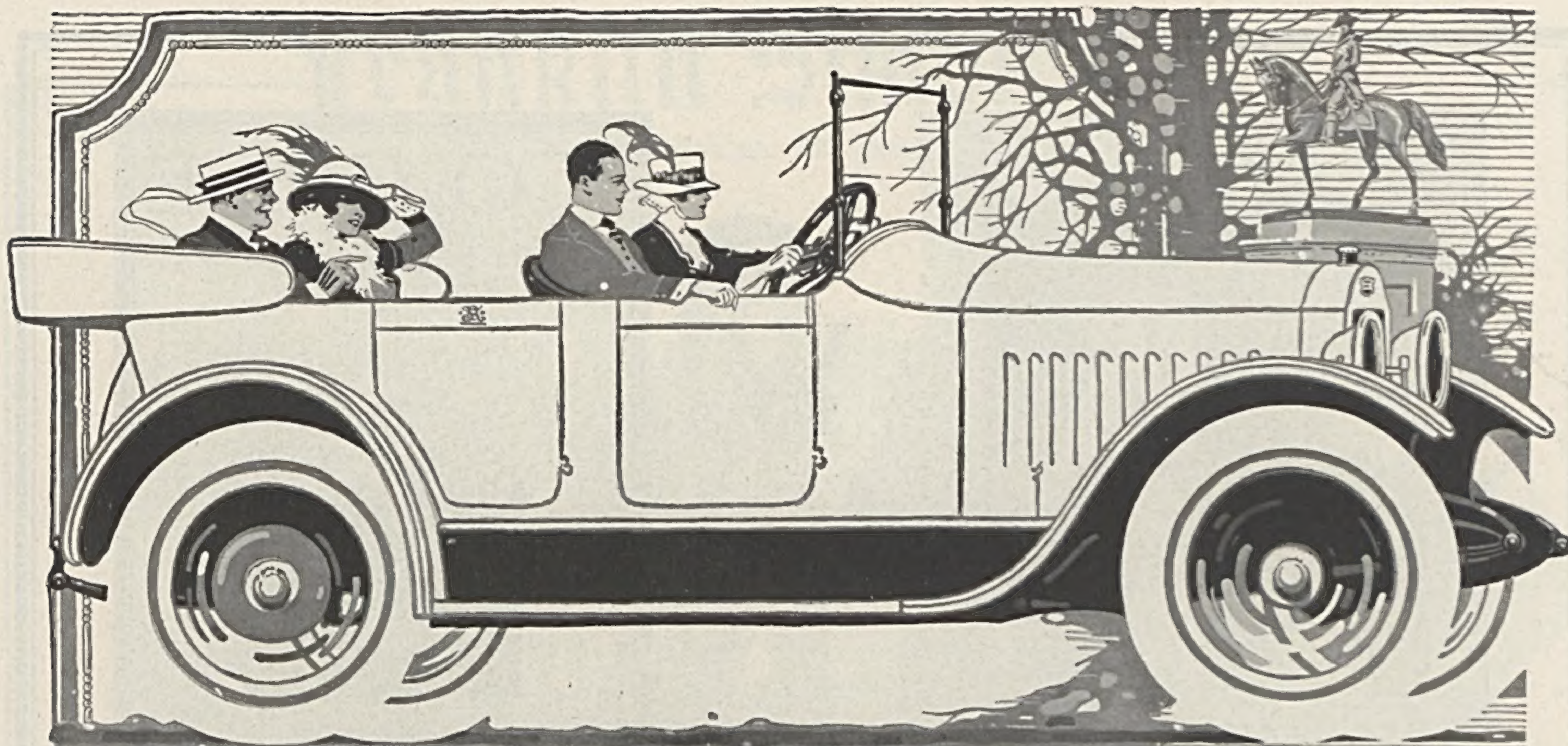


MARMON 34

Enclosed cars with handsomely appointed bodies of aluminum by America's famous custom coach builders. Low, luxurious, distinctive, eleven hundred pounds lighter. The low appearance is not due to artful lines. The floorboards are only 25½ inches from the ground; overall height is 81 inches, still allowing the usual head room.

NORDYKE & MARMON
COMPANY
INDIANAPOLIS, IND.





THE LIBERTY CAR

To Women of Culture

NO one is so quick to sense the *genuine* as a woman of refinement. Satisfied only by the best, she wisely judges the Liberty by the comfort in which she rides, by beauty and by performance.

These are the outward signs of inward efficiency.

If she drives, she appreciates the balanced operation of the Liberty clutch, yielding to a finger pressure. The car responds like a flash to her lightest touch. She has a sense of absolute protection and security in the immediate and positive response in either of the two Liberty brakes.

Her aesthetic sense—her own good breeding—are satisfied by the distinguished beauty of the Liberty in line and detail; by deep, wide seats, upholstered in genuine leather; by a completed impression of distinction characteristic of this remarkable car.

The Liberty makes its strongest appeal to motorists of experience who know and own cars.

*Liberty Motor Car Company
Detroit*

The Liberty Motor Car, a distinguished six-cylinder, five-passenger car at

\$1095

marked by power, beauty, comfort and ease of operation, for motorists of experience. Also close coupled four-passenger model and smart closed cars.

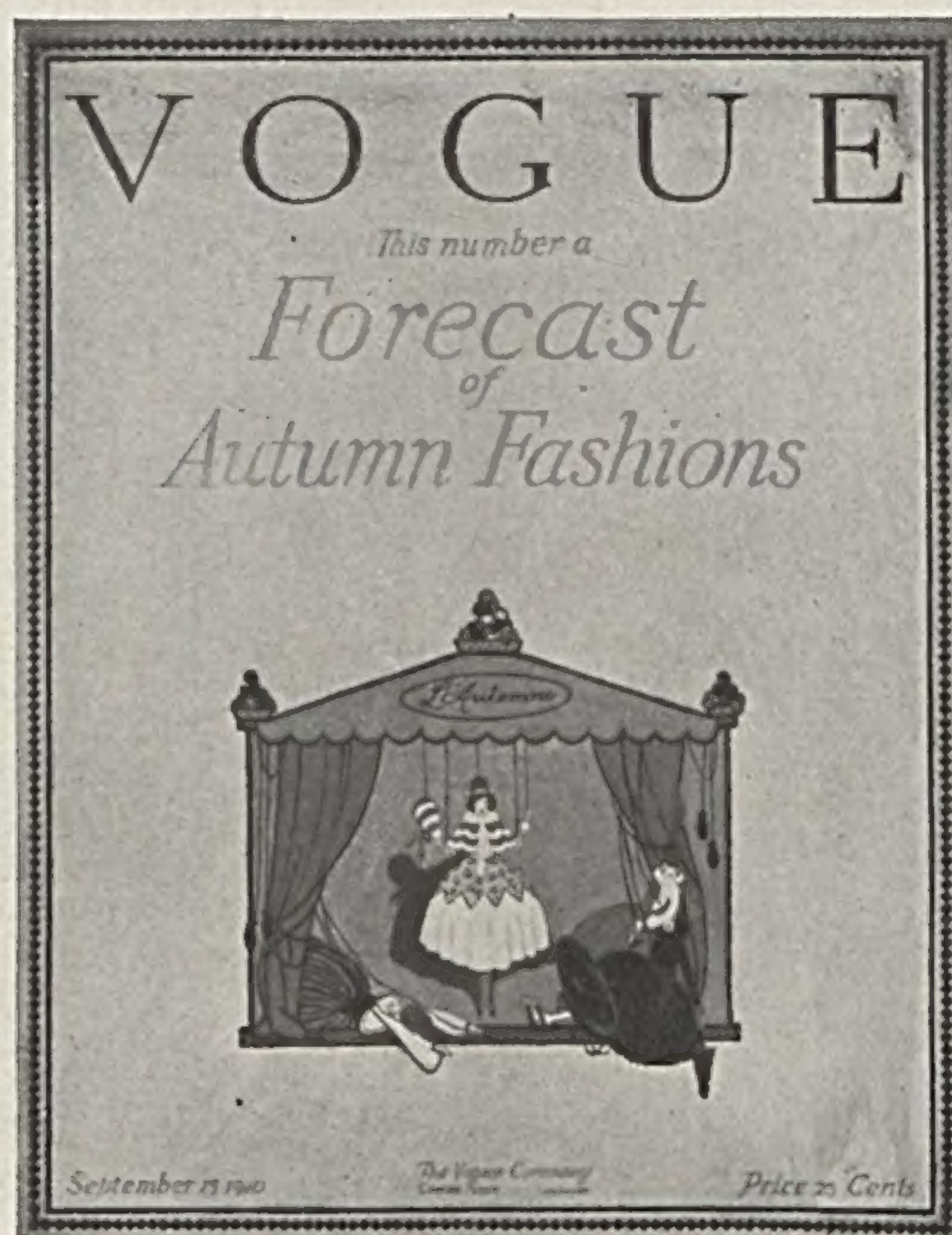
DISTRIBUTERS IN:—NEW YORK, Colonial Motors, Inc.; 1748 Broadway; DETROIT, Strasburg-Miller Company, 972 Woodward Ave.; CHICAGO, Chicago Motor Car Company, Inc., 2313 South Michigan Ave.



DOMINANT LIBERTY FEATURES

Look for these points in making your investigation of the Liberty. Judge the car on these vital features in direct comparison with any other car.

1. Ease of steering and control.
2. Powerful foot-operated service brake.
3. More powerful and quicker-operating hand emergency brake.
4. Light operating balanced clutch—it yields to a finger pressure.
5. Silent and smooth gear shift from any speed.
6. Comfort of driving position—plenty of room.
7. Cradled-comfort of spring suspension.
8. Deep, comfortable seats, upholstered in genuine leather.
9. Weather-tight windshield.
10. Excelling in performance by any comparative test.



Vogue Forecasts the New Hat and Gown Silhouette

Vogue's first two autumn numbers are designed to help you plan your new wardrobe systematically. On September first, comes an issue devoted to Autumn Millinery—so that you may purchase your early fall hats before attacking the serious problem of suits and gowns. Next in order is Vogue's annual Forecast of Autumn Fashions Number, dated September fifteenth.

Autumn Millinery

Dated September 1st

Gleaming like a great shop window set in the heart of Paris—a window filled with the best creations of the most notable designers—will be Vogue's Autumn Millinery Number.

Very early in July, Vogue was busy for you in Paris; all along the Rue de la Paix we visited the most celebrated milliners, and after comparing all the new models, we selected about seventy-five for the Millinery Number.

Hurried to New York by the fastest steamers, these hats are the first autumn showing of the new millinery mode.

Forecast of Autumn Fashions

Dated September 15th

The first authentic showing of the Autumn mode appears in this Forecast Number of Vogue—a number indispensable to every woman who would be smartly gowned.

Even before the Paris Openings are held, the first dressmakers of France will hold an informal opening in the Forecast Number. More than forty model gowns will be shown, which, taken collectively, will determine the autumn mode.

With this Vogue in hand, you will be able to choose clothes that will hold their style long after the new fashions are exhibited everywhere.



Do not count upon your newsdealer's having these two important autumn numbers in stock. You may easily be disappointed. To be on the safe side, tell the newsdealer to *reserve* them both for you: the Autumn Millinery, and the Forecast of Autumn Fashions Number.



Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent



New Fall and Winter Fashions

Girls' and Juniors' Serge Dresses and Fur-Trimmed Coats

At Special Prices

191—Girls' Russian Coat Model Dress, of navy blue English serge, trimmed with rows of black silk braid, detachable Ramie linen collar and cuffs, side pleated skirt on waist lining. 12 to 16 years. **Special 7.95**

189—Girls' Combination Dress, of navy blue charmeuse silk-and-serge; dress of charmeuse silk. Serge Jumper waist with pockets embroidered in rose or Copen worsted, hemstitched Georgette collar, serge band around bottom of skirt. 12 to 16 years. **Special 18.50**

193—Girls' Fur-Trimmed Coat, of broadcloth, in brown, bottle green, navy blue, Belgian blue or Burgundy; Russian belted model, convertible collar and cuffs edged with natural beaver, set-in long shoulder sleeves, tailored pockets, lined and interlined. 8 to 16 years. **Special 24.50**

195—Girls' Fur-Trimmed Coat, of zibeline, in brown, green or navy; belted model with large collar of natural raccoon or skunk raccoon, convertible revers, novelty buttons, slit pockets, lined and interlined. 8 to 14 years. **Special 18.50**

197—Girls' Guimpe Dress, of navy blue serge, detachable white pique guimpe with sailor collar; rose or Copen silk lacings on waist to match color of stitching on pockets and skirt. 6 to 12 years. **Special 6.95**

199—Juniors' Serge Dress, of navy blue French serge, button trimmed, white silk over-collar, detachable belt, two deep tucks of self material on full skirt, pointed pockets embroidered in Copen or red worsted. 13 to 17 years. **Special 14.50**

Hats and Shoes are from Our Shops



Wearing Apparel

FOR SALE—Exquisite new tan shoes five straps. Also laced tan boots, light weight, round toes, medium heels, from Azzimonti. Size 5A. Cost \$20 each—Sell \$15. No. 424-D.

FOR SALE—Blue figured voile, this year's model, excellent condition, \$17. Black hat, large sailor, \$3. Black satin and tulle evening dress, blue brocade belt, \$12. No. 425-D.

FOR SALE—Dark blue cloth suit, made by Michael, slightly worn because of mourning. Cost \$125—Sell \$50. Black tulle evening gown. Cost \$50—Sell \$20. Small 34. Others if interested. No. 427-D.

ON account of mourning will sell rose faille evening coat. Original Jenny model—belt, collar and cuffs hand embroidered in gold. Size 38. Value \$125—Sell \$50. Never worn. No. 428-D.

Miscellaneous

FOUR very handsome window cornices, originally finished in gold leaf, twenty-one inches high at center. Will sell \$100. Photograph sent on request. No. 426-D.

FOR SALE—Gorgeous collection of antiques. Superb English bed, \$350. One rare old American Eagle sideboard, \$1000. Others. No. 429-D.

MUST dispose of collection of 14 rare early American glass flasks, \$15 for lot. Photo sent. Red, white, blue coverlid, eagle border, name date 1835 woven in corners. One four-post bed, cherry wood, \$15. No. 430-D.

BLACK, beautifully hand decorated chaise longue, upholstered in taffeta, used six months. Cost \$150—Sell \$80. Hepplewhite mirror, five feet long, silver leaf. Cost \$75—Sell \$40. No. 431-D.

BED-ROOM set, finest mahogany, line of Mary, radiated cane made to order by leading decorator, used ten months, double bed, dressing table, bureau, hanging mirror, bed-table. Cost \$600—Sell \$350. No. 432-D.

Wanted

WANTED—Piano, Steinway Grand. Case either walnut or oak. No. 212-B.

WANTED—To purchase cheaply 1½ yards rose point lace seven or more inches wide or rose point lace scarf suitable for bridal veil. Must be in perfect condition. Sent on approval. No dealers considered. No. 213-B.

SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the October 1st Vogue should be received on or before August 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

WHAT THE STORE ROOM CAN'T HOLD

ASK any woman to describe her ideal house and she will invariably stipulate "It must have ample closet and store room!"

There never yet was a house built that had *ample* storage room! Year after year, month after month, day after day—some new acquisition deposes an older possession and relegates it to the store room, 'til suddenly, a cycle being completed, this long-suffering limbo of the discarded rebels and refuses to store further.

What do you do when this happens? Do you throw away those erstwhile treasures, give them to somebody who can't possibly use them, or do you do what thousands of wise women do—sell or exchange them through Vogue?

Vogue will connect you with someone who is actually anxious for the very thing you are anxious to be rid of!

Read the rules, then write VOGUE.

SALES AND EXCHANGES SERVICE

VOGUE

443 Fourth Avenue

New York City

Wanted—Cont.

WANTED—Hudson seal coat, beaver, standing collar, 1915 model, long and full to fit small 34. Also black fitted traveling bag. Reasonable. No. 214-B.

WANTED—Handsome heavy portiers; lace curtains; set of living room furniture, wicker or willow; large handsome rug, Axminster or better grade. Perfect condition required in everything. No. 215-B.

SOUTHERNER wishes completely furnished apartment for month of September, with two bed-rooms, bath, kitchen and dining-room. Any more than \$15 per week need not reply. No. 216-B.

WANTED—To purchase Hudson Seal coat, late model, full sweep. Excellent condition, reasonable, privilege of examination. Bust, 33-34. Height 5 ft. No. 217-B.

WANTED—To purchase latest models in afternoon and evening gowns, size 36. Must be good condition, reasonable, good material and well made. Regular correspondence desired. No. 218-B.

Professional Services

YOUNG woman of refinement, executive ability and business training, desires position as companion and secretary. Highest references furnished. No. 126-C.

REFINED cultured young Southern woman with the best of references wishes position as chaperone-companion or companion. No objections to motoring or traveling. State requirements, salary, etc. References required. No. 132-C.

REFINED educated young lady, speaks perfect English, wishes position as governess. Five years' experience with children. References given and required. \$60 per month. No. 133-C.

REFINED young lady wishes to be a companion. Can superintend house-keeping, sew, or enter into any sport. Have specialized in Art. Have had a host of friends and have a cheerful disposition. References exchanged. No. 134-C.

WILL chaperone an additional girl to a limited number in New York City in refined luxurious home. Introductions and entertaining in the best social circle included. Social and business references exchanged. No. 135-C.

A CULTIVATED woman, experienced with children, will give home care and educational supervision to child whose parents desire such an arrangement. No. 136-C.



For
"Home"
"Hotel"
"Office"
"Camp"

"FOLDWARDO" The Folding Wardrobe

When in use holds 8 or 10 suits or dresses. When rolled can be carried in suit-case or trunk. Hung on the wall or door Foldwardo makes a closet in every room or it can be used inside a closet as a container for extra clothing, light suits and evening gowns, keeping them free from dust, doing away with troublesome separate covers. Made of washable material (samples on request), with removable cover for laundering. Special length for men's use, 6 inches shorter than regular length.

In plain linen color - - - - \$4.00
In Cretonne effects - - - - \$5.00
Sent parcel post C. O. D. postage prepaid. Money refunded if not satisfactory.

Shops write for discounts

FOLDWARDO SALES CO., 248 W. Connecticut Ave. ATLANTIC CITY, N. J.

The most exclusive
Specialty Shop in your town sells the
Dresses made by this establishment.



NEWPORT COSTUME COMPANY
Seven West Thirty Seventh Street
NEW YORK

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations
FIFTH AVENUE at 38th St., NEW YORK

Philadelphia
13th and Chestnut Sts.

Women's Blue Serge Frocks
OF CHARACTERISTIC DISTINCTION

"Trianon"—Navy serge frock with underskirt of navy, Old blue or purple soiree silk. Flutings of serge edge the overskirt. Bone buttons. White Georgette collar.....**35.00**

"Corentin"—Of navy serge with plaited skirt. A black satin tie is threaded through buttonholed loops in the sailor collar. White Georgette collar.....**25.00**

"Aramis"—Navy serge frock with box plaited skirt, Mandarin sleeves and tie-back bodice. Designed in wool and metallic embroidery. White Georgette collar.**39.50**

"Lenotre"—Of navy serge and plaited Georgette crepe. Loose-line frock belted in to the figure. Bone buttons. White Georgette crepe collar.....**29.50**

"Chaumont"—Coat dress of navy serge with navy satin underbodice. Satin sash with imported bead ornament. The sections of the bodice are joined by satin loops. White Georgette collar.....**49.50**

"Antin"—Tailleur frock of navy serge. Plaited skirt with side drapery. Patch pockets with material buttons. Sailor collar with low rolling revers opening over white Georgette vestee.....**29.50**

Mail Orders Promptly Filled
Telephone Murray Hill 7300



Andirons and Door Porters

BRASS AND COPPER ANTIQUES, Russian Samovars, candlesticks, andirons, doorknockers. Many unique gifts \$1 up. Call or write for particulars. Russian Antique Shop, 1 E. 28 St., N. Y.

ANDIRONS, FIRE TOOLS, Screens and all other fixtures for open fireplaces, of Brass, Bronze and Hand-Wrought Iron. Frank H. Graf Mfg. Co., 28th St. & 7th Ave., N. Y.

Antiques

RARE ANTIQUES—Furniture (Chippendale Sheraton, Empire), China, Glass, Brasses, Mirrors, Stenciled Chairs, Trays, etc. List. Mrs. Charlotte E. Page, 86 Atwater Terrace, Springfield, Mass.

BIRN'S ANTIQUE SHOP, 101 W. 37th St. A few choice examples of real antiques together with some very good copies, hand-made of old Woods, at our shop. Repairs of all kinds.

OBJECTS of Art and Period Furniture; Sheffield Plate; China; Bric-a-brac, etc., especially desirable for wedding gifts. Estab. 25 years. E. P. LaPlace, The Antique Shop, 242-5th Ave., N. Y.

LE PETIT TRIANON, 68 Bloor St., West Toronto, Canada, has a charming collection of old oak period furniture, glass, silver, extremely rare prints, paintings, etc.

MANTELPieces. Antique English wood and marble, mantelpieces, andirons, hog grates, fenders, firepots, trivets, & helmet coal scuttles. Arthur Todhunter, 101 Park Ave., N. Y. C.

MODERN & ANTIQUE furniture at reduced prices. We purchase furnishings of residence or sell on consignment at our Salesroom or on premises. Washington Art Gallery, 51 W. 39 St., N. Y.

GRANDMOTHERY things: samplers, quilts, bead bags, chintz, hooked rugs. Special: picture mirrors, candlesticks, rush & "harp" chairs. Bklt. Katharine Willis, 272 Hillside, Jamaica, Long Island.

Art Galleries

THE LITTLE GALLERY—15 E. 40 St., N. Y. Wedding gifts of distinction in hand-wrought silver, hand-carved mirrors, Venetian and Lustrated glass. Catalogue on request.

BEAUTIFY YOUR HOME with painting by prominent foreign artist. Moderate prices. Unique fabrics and furnishings. Decorative suggestions gladly given. J. R. Bremner, 680 Mad. Av., N. Y.

Auction Bridge

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Auction Bridge in a Nutshell." Classes in bridge & auction. Taught in 6 lessons. Private instruction. Also by mail. Tel. Riv. 1464.

RAD-BRIDGE PLAYING CARDS. 4 designs, 4 colors each, 25c. (\$2.75 doz.) at dealers or ppd. Sample cards & Score Pads on request. Dept. V. Radbridge Co., Inc., 144 Pearl St., N. Y.

Automobiles

STEWART AUTOMOBILE SCHOOL. 225 West 57th Street, N. Y. C. Have you noticed how many ladies drive their own cars? We taught them. Full course \$55. Booklet.

LADIES & YOUNG PEOPLE taught by a lady chauffeur to drive & care for any car. Touring parties by day, week or month. 8 yrs. exper. Miss M. Avery, 352 W. 46 St., N. Y., 5137 Bry.

Baby's Apparel

BABY'S FIRST STEPS. Safe & Sure in "Little Chick" Non-Slip Shoes. Each pair in dainty gift bag. Sizes 1 to 5, \$2.00. Booklet. Little Chick Shoe Co., Dept. V., 130 N. 5th Ave., Chicago.

HAND MADE baby garments by French needlework artists. Fine materials. Dainty, exquisite. Domestic prices. Inf. to 3 yrs. On approval. Conway's, 1021 Soniat St., New Orleans.

HAND-MADE LAYETTE, 53 pieces, \$25. Infants' dresses from 50c. Catalog of Every Baby Need sent in plain envelope.

BABIES & their mothers are delighted with Rogow Indestructible Baby Pearls. Most novel gift for kiddies. Send \$5.00. 10 to 12 inches. Money refunded if not satisfied. D. E. Rogow & Co., 215 4th Ave., N. Y.

Beauty Culture

LEISURE ASTRINGENT LOTION highly beneficial to all skins; contracts large pores, removes tan & sunburn, prevents wrinkles. Ppd. \$1. Booklet. Louise Vogler, 4246 B'way, N. Y.

QUINLAN ASTRINGENT Safe & Sure Remedy—soothing & wonderfully beneficial, refines pores & strengthens muscles. Price \$1.50 per bottle. Write for Booklet. K. M. Quinlan, 166 Lexington Av., N. Y.

PATE GRISE, for aging & ugly hands. "Friend of middle-age." Banishes tell-tale "crepiness," restores beauty. Ppd. \$2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

DENTISTS ENDORSE my sanitary, Knt Tooth & Mouth Cleaner—ask your dealer. Scaled demonstration pack. Postpaid 5c. J. B. Nesper, P. O. Box 386, Philadelphia, Pa.

NOMA VENUS FACIAL MASK, scientific treatment at home, improves any skin. \$2. Noma preparations at B. Altman & Co., Bonwit Teller's, Prof. de Irving, 535 W. 11th St., N. Y.

SWISS CUCUMBER CREAM—The mildest skin whitener known. Cleanses and whitens the skin at once. Made fresh daily. Send 50c for a Jar. Chas. E. Krummenacher, St. Louis, Mo.

LOOK: 50 cts. for 50c Beautone for the hair, 25c Venetian Cream, Samples Aramint Powder and Hair Remover. Quality Goods. Postpaid. Walen Laboratory, Gloucester, Mass.

SHOPPERS' & BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

One Year (24 issues), payable with order \$90.00
One Year (24 issues), payable monthly in advance 98.00
Six Months (12 issues), payable with order 50.00
Six Months (12 issues), payable monthly in advance 55.00
Six Insertions (minimum order), payable with order 27.50
Shoppers' & Buyers' Guide, Vogue, 443 Fourth Avenue, New York

Beauty Culture—Cont.

QUEEN LOUISE MASSAGE CREAM. Made from Pure Cream, Beautifies. Cleanses. Jars 50c and \$1.00 ppd. Liberal sample and instructive literature, 15c. La Tour, Inc., 3 Triality Place, N. Y.

KIL-ODOR FOR PARTICULAR MEN and women. An odorless preparation that does not retard perspiration but destroys all odors that at times emanates from the body. Odorless and harmless. Price 50c. Baruch Mfg. Co., 516 Fifth Avenue, New York. For sale at Wanamaker, R. H. Macy and Stern Bros.

DOROTHY GRAY, 2 West 57th St., N. Y., offers to Vogue readers a Russian Bleach Cream that will remove spots, tan & discolorations. \$1.25 jar. Also a moisture-proof face powder, \$2 & \$4 per box.

THE CRITERION MANICURE STUDIO. D. J. Mazzitelli, M. T. Scientific Massage and Gymnasium. 14 East 46th Street, N. Y. Tel. Murray Hill 1644.

JOHN POST'S ALMOND CREAM gives the complexion a beautiful soft appearance—a substitute for powder—does not clog the pores—prevents blackheads—does not dry the skin.

Positively cures sunburn. Its wonderful healing powers make it a necessity to every woman's toilet. Jar \$1.00. Write for free booklet, "A 20th Century Talk on Beauty." 200 W. 72nd St., N. Y.

Blouses

THE GAY SHOP—CHICAGO (Avis Gay, Anne Gay). Designers of exquisite blouses and outing shirts. Hand work only. 1025 Marshall Field Annex Bldg., 25 E. Washington St.

IMPORTED hand-made blouses (Paris Models) \$9 to \$25; neckwear, embroidered, net & voile gown patterns. Wholesale & retail. Goods on approval. Heath & Mills, 1211 Union St., Schenectady, N. Y.

Boas and Feathers

MME. BLOCK, Willow or Ostrich Plumes made into a French Plume Novelty Collar or Boa. Paradise aligrettes cleaned, remodeled. Ostrich fans repaired. 36 W. 34th St., N. Y.

EVERYTHING IN FEATHERS—Old feathers made into beautiful Boas, Plumes, etc. Remarkable line of new feather effects. Prompt mail service. H. Methot, 29 W. 34th St., N. Y.

Candies

LORD'S DOLLAR CHOCOLATES in 1, 2, 3, and 5-pound boxes delivered postpaid anywhere in the United States. \$1 per pound. I. F. Lord & Son, 486 Congress St., Portland, Me.

QUALITY and PREMIERE CHOCOLATES contain so much real value that each piece is an advertisement in itself. To be had only at the better stores at

60c—80c—\$1 PER POUND. If your dealer does not carry them we would be pleased to supply you direct by parcel post. H. D. Foss & Co., Boston. N. Y. Office, 41 Union Sq.

SALTO NUTS—WONDERFULLY good. Mixed many kinds. Send \$1.25 for pound box (check, money order or stamps). Made only by Hatch. He pays the parcel post. 1223 B'way, N. Y.

JENNIE BENEDICT'S DELECTABLE Summer Candies distinctively packed in surprise boxes, postpaid in any quantity, \$1 a pound. Circular free. Jennie Benedict & Co., 554 S. 4th Av., Louisville, Ky.

Children's Clothes

IMPORTED Hand-Made Smocked FROCKS. Sizes 6 mos. to 15 yrs. Frocks sent on approval, exclusive designs. Circular on request. Vogue patterns copied. Mrs. J. B. McCoy, Jamestown, Va.

DISTINCTIVE APPAREL for girls of all ages; boys up to 8. Grace & simplicity of line, unusual materials, subtle & harmonious color schemes. Anne Harmon, 10 E. 46th St., N. Y.

THE BABY'S BAZAAR, 248 Boylston St., Boston. Our fine hand-made layettes include everything a baby will need at birth. Send for layette catalogue.

MISS MOORE. We have added many new features to our specialties for children. Send for catalog. Attractive dancing frocks for Misses & young Girls, 547 Boylston St., Boston.

Children's Clothes—Cont.

BABY GARMENTS. Attractive hand-made, infants to two years. Assortments sent for selection. Send stamp for booklet. Mrs. J. A. McMillan, 722 Ashton Bldg., Grand Rapids, Mich.

THE FAIRY GOD-MOTHER SHOP. Where the magic wand creates everything wonderful that wee tots wear—Dollies too. 280 Madison Ave., N. Y. C. Tel. Vanderbilt 211.

VOGUE MODELS A SPECIALTY. Attractive frocks & smocks, sizes 4-12 yrs., made at short notice. School dresses, best linens; \$6.50 to \$10. Sketches & samples. Box 23, Sta. F., N. Y. P. O.

Children's Furniture

BABY FURNITURE—Everything made of wood for layette or nursery. "The Better Things." Free Booklet. Frank M. Sawyer, 3512-14 Independence Ave., Kansas City, Mo.

Chiropody

DR. COGSWELL, Surgeon Chiropodist. Foot Ointment for bruises, etc. Toilet Powder, Cogswell's Sea Shell Tint (liquid nail polish). Expert manicuring. 500 Fifth Ave., New York.

Cigarettes

FROM THE ORIENT, Harem Ruby Turkish Cigarettes, Flor de Shiraz flavor, \$1 box; Ambree, 50c box; plain Turkish Cigarettes 25c box. Vi-comtesse Alma Surok, 500-5th Ave., N. Y. C.

HAIDEE PERFUMED CIGARETTE—Ornamental Boudoir Box; gold tip. Real Turkish tobacco, delicately scented. Send \$1.25 for 50 to Chalkiadis & Co., 503 Fifth Ave., N. Y.

PERA—Mild because PURE—Turkish Cigarettes with a pedigree—Plain-Cork \$2.00. Gold-Straw \$2.50 a hundred. Mail Orders. Pera Cigarette Co., 78 Fifth Ave., N. Y.

WILL NOT STAIN YOUR FINGERS "Club Blendettes"—Very mild & aromatic. Not perfumed. To order only. Gibson-Haddon Co., 47 W. 34 St., New York City. Greeley 542.

CURTIS CIGARETTES. The dating of each cigarette insures freshness—a pure cedar box preserves the flavor—Immediate delivery by Parcel Post prepaid.

CURTIS CIGARETTES. The best Turkish tobacco that reaches this country—cleanly manufactured, carefully packed. \$2.50 per 100—Sample box 25c. Harry A. Curtis, 320-5th Ave.

Cleaning and Dyeing

LEWANDOS CLEANERS and DYERS

New York Shops
348 Madison Avenue
801 Madison Avenue

LEWANDOS CLEANERS and DYERS

75 North Pearl Street, Albany
1633 Chestnut Street, Philadelphia
New Haven Bridgeport Waterbury Hartford

LEWANDOS Providence Newport Fall River

Fitchburg Springfield Worcester Salem Lynn Lowell

Portland Cambridge Brookline Roxbury Waltham

Watertown Malden

LEWANDOS Boston Shops

17 Temple Place 284 Boylston Street
248 Huntington Avenue

Cleaners and Dyers

KNICKERBOCKER CLEANING CO.

High-class cleaners and dyers of New York. Main office, 402 East 31st St., Murray Hill 6618. Branch offices, telephone connections.

REES and REES, CLEANERS and DYERS, 541 Fifth Avenue, New York City. 305 Livingston Street, Brooklyn, N. Y., and 17 other Branches in New York.

REES and REES, CLEANERS OF LACE

Curtains. 418 Boylston Street and 44 West Street, Boston, Mass. 1627 Beacon Street, Brookline, Mass.

REES and REES, Cleaners of Blankets, 6 Elm Street, Worcester, Mass. 78 Pearl Street, Hartford, Conn. 331 Greenwich Avenue, Greenwich, Conn.

REES and REES, CLEANERS old Oriental Rugs.

1706 Chestnut St., Phila., Pa. 104 Clifton Ave., Lakewood, N. J. 1211 Boardwalk, Atlantic City, N. J. 208 Main St., New Rochelle, N. Y.

Cleaning and Dyeing—Cont.

SCHWARZ & FORGER, CLEANERS of fine gowns. Sport Clothes properly cleaned. Address 619-5th Ave. (near 50th St.) or see N. Y. Phone Book.

SWISS CLEANERS & DYERS. Our Service puts that artistic touch to your garments so much desired by good dressers. Operating nine different branches. Louisville, Ky.

Clocks

FINE IMPORTED CLOCKS. Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 12 W. 45 St., N. Y.

Corsets

MME. S. SCHWARTZ Corsetiere. 11 East 47th Street, New York. Telephone 1551 Murray Hill

MME. ROSE LILLI, Corsetiere. Models which accurately forecast the "Trend of Fashion." Custom made only. 15 W. 45th St., N. Y. Tel. 2818 Bryant.

GOSSARD FRONT LACED CORSETS fitted by experienced corsetiers, \$2 up; retail only; brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Ave., at 34th St., N. Y.

MME. BARCLAY MODART FRONT-LACE Corsets.

553 Fifth Avenue, New York.

Tel. 4474 M. H.—Also (see Modart Display ad.)

PEETZ FRONT LACE CORSET, \$5.50 to \$30. Custom made; ready to wear. Corsets made to order in 24 hours. Ready to wear models always on hand. 45 W. 37th St., N. Y. Tel. Greeley 4786.

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SHOPPERS' AND BUYERS' GUIDE



Dancing—Cont.

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HOMES FURNISHED with individuality. Unusual chintzes, sunfast stuffs, rare silks, lamps, painted furniture, exquisite novelties to order. Graham & Little, 8 E. 37th St., N. Y., M. H. 6325.

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See purchasing instructions on page 9.

Garden Things—Cont.

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See our advertisement on Page 85 which will surely interest you.
Mme. Rose, 13 W. 39th St., N. Y. Bryant 2771.

MME. BROWN, 677 Lexington Av., N. Y., cor. 56th St. I make and remodel gowns to your individual taste at most reasonable prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.



SHOPPERS' AND BUYERS' GUIDE



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Gowns and Waists—Cont.

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DISTINCTIVE FASHIONABLE GOWNS Designed for you personally. Gowns \$45 up. Blouses \$25 up. Mme. Pauline Marks, 11 W. 46th St., N. Y. Tel. Bryant 3378.

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Gowns and Waists

Ready to Wear

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Gowns and Waists—Cont.

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NEWEST STYLES in Moderate Priced Suits, Dresses, Coats. Ask for our Special \$5 Blouse. Extraordinary value. Conveniently located. Marceau, B'way at 43d St., nr. Times Sq. sub. sta.

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PARISIAN STYLES in dresses, suits, coats, and blouses. Retailed at Wholesale Prices. Dresses \$8.75 up. Suits \$10.00 up. Florestelle Costume Co., 19 West 38th St., N. Y.

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LEHNERT & HUTLI—13 East 49th St., N. Y. Permanent wave by the latest & most improved process a specialty. Importers of hair ornaments & beauty requisites. Tel. Plaza 4658.

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FRENCH HENNA D'OREAL Imported Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & bright tint, \$1.10. Sent or applied, B. Paul, 38 W. 38 St., N. Y.

JOSEPH, 1 W. 34th, N. Y., saves you 40% to 50% on all hair goods. Elimination of ground-floor rent permits this. Comparison invited with 5th Ave. prices, styles and materials. Greeley 1819.

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SCALP Specialist & Nerve Masseuse. Miss Taylor massages your head, neck & spine; quieting nerves & helps nature restore your hair. For summer months at Smith Bldg., Greenwich, Ct.

MANUEL ET LOUIS—HAIRDRESSERS. Imported Henna Preparation, \$2.50. Application in a private booth. Permanent wave by experts. Hair designs a specialty. 29 E. 48 St. Mur. Hill 5737.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

WALDEYER & BETTS, SWEDISH SCALP Specialists. Treatment consists of thoroughly cleansing hair and scalp without washing, promotes new growth of hair, 315-5th Ave., N. Y.

BICHARA—PARIS AND LONDON. Bichara's Henna Poudre brightens & tones the hair; Shampoo Delice lightens & strengthens fair hair. Natura Co., sole agts., 461-5th Ave., N. Y.

FRANCES—7 TEMPLE PLACE, BOSTON. Permanent wave, Nestle System. Manicure, Pedicure, Facial Massage. Hair work a specialty.

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ADJUSTABLE Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila.

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See purchasing instructions on page 9.

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SHOPPERS' AND BUYERS' GUIDE



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SUGGESTIONS FOR SHOPPERS

THE August 15th number of Vogue inaugurated a new service for our readers; it presented illustrations and brief descriptions of attractive merchandise discovered by one of Vogue's shopping specialists as she visited at random some of the establishments listed in these pages.

Vogue will continue to demonstrate, in word and picture, what charming and useful articles may be acquired by the wise woman who makes her shopping trips under the skillful pilotage of the Shoppers' & Buyers' Guide.

On turning over these pages, you will undoubtedly see illustrated some object of interest—some odd-or-end that strikes and captivates your fancy; whenever this occurs, jot down its name and the number of the page on which it appears and, most important of all, the date of the issue, then write us for information. Vogue will immediately instruct you where the desired article can be bought.

If you prefer, the Vogue Shopping Service will gladly make the purchase for you, provided only your letter contains a check for the correct amount.

SHOPPERS' & BUYERS' GUIDE

VOGUE

443 Fourth Avenue

New York City

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SHOPPERS' AND BUYERS' GUIDE



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Oval Frivolity Boxes, 1916 Xmas Cards, Novelty
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EXCLUSIVE hand-painted sailor hats. Leghorns
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Phone 8610 Murray Hill. Will send for you
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Open afternoons and evenings.

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Exquisite Marshmallow or Devil's Food Cake \$1;
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"Picturesque, novel experience," N. Y. Herald.

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SUMMER AIRINESS pervades the Clover Tea
Shop. Refreshing afternoon tea, luncheon, dinner
service continue thru summer. Conveniently
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change with the seasons and even oftener.
In this issue are "Fall's" offerings in
every line. Read them over carefully.

A Crochet Needle Case

Looking for a crochet
needle in a work bag
is rather like looking
in a haystack. If one
keeps needles in a
black rubber case, with
a sterling silver clover
leaf band, search par-
ties need never be
organized. The inter-
rior, like all Gaul, is
divided into three
parts, each of which
contains a crochet
hook. Its height is five
inches, and its price \$3.

See purchasing instruc-
tions on page 9.

Tea Rooms—Cont.

WHITE SWAN TEA HOUSE
bids thee welcome at 28 West 46th St.
Luncheon—afternoon tea.
Chinese delicacies.

THE FERNERY—22 E. 33rd St.—"The Oldest
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Smoking in the garden—Hostess, Miss Tucker.

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Delightful open air English tea garden. Now at
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Luncheon—afternoon tea—dinner.

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faction is yours.

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SAVORY TEA OPEN AIR GARDEN—Southern
Home Cooking. Dinner 50c, Luncheon 40c.
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The last word in tea dainties.
Tempting luncheons and dinners.
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DINE OUT OF DOORS in New York's quaintest
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At the Sign of the Roof Tree,
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the skin without the irritation of ordinary soap. Also
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receipt of price. Money refunded if not satisfied.
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CAMELLINE LIQUID POWDER for the com-
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BOYS' SCHOOL

PAGE			PAGE
20	Abbott	Mercersburg	21
20	Blue Ridge	Montgomery	21
20	Bordentown	Peddle Institute	20
21	Brown Tutoring	Pennsylvania Military	21
22	Calvert	Repton	21
21	Chestnut Hill	Rumsey Hall	21
20	Claremont	St. James	20
20	Culver	St. John's	21
21	Dan Beard	St. Paul's	21
20	Freehold Military	Shepard	21
21	Gunnery	Spiers	21
21	Hanover Tutoring	Stone	21
21	Holbrook	Stuyvesant	20
20	Interlaken	Tome School	23
21	Kentucky Military	Washburn	21
20	Kingsley	Wenonah	20
21	Massee	Yeates	21

GIRLS' SCHOOLS

PAGE			PAGE
16	Allen, Misses	Guild & Evans	16
14	Anable, Mrs.	Gunston Hall	17
19	Ashley Hall	Hall	16
18	Baldwin	Harcourt Place	17
12	Bangs & Whiton	Harcum	19
17	Bartholomew Clifton	Hartman, Mrs. Cooper	15
22	Beard's, Miss	Head, Miss	22
18	Beechwood	Hewlett	13
17	Belcourt	Hillside	15
14	Benjamin	Hollins	19
18	Birmingham	House in the Pines	16
18	Bishopthorpe	Howard Seminary	16
13	Brantwood	Immaculata	17
15	Bremstead	Ivy Hall	22
17	Bristol	Kent Place	22
16	Burnham	Knox	13
17	Cambridge	Lakewood	22
13	Cathedral St. Mary	Lasell	17
22	Centenary Collegiate	L'Ecole Francaise	12
16	Chamberlayne	Lenox Hall	22
17	Chevy Chase	Linden Hall	19
17	Colonial	McClintock	16
22	Columbia Institute	Manor	13
12	Comstock	Marshall, Miss	18
19	Cowles	Marshall, Mrs.	13
22	Crescent College	Martha Washington	17
18	Darlington	Maryland College	22
15	Deverell	Marymount	12
12	Dow	Mason, Miss	13
13	Drew	Montessori Boarding	18
19	Elmhurst	Montessori Children's	
15	Ely	House, Margulies	15
17	Fairmont Seminary	Montessori Children's	
15	Finch	House, Thomson	15
15	Flannardrigh	Mount Ida	16
12	French	National Park	17
14	Gardner	Oaksmere	14
15	Gateway	Ogontz	19
22	Girls' Latin	Orton	22
13	Glen Eden	Osgood, Miss	18
15	Graham		

(Continued on page 14)



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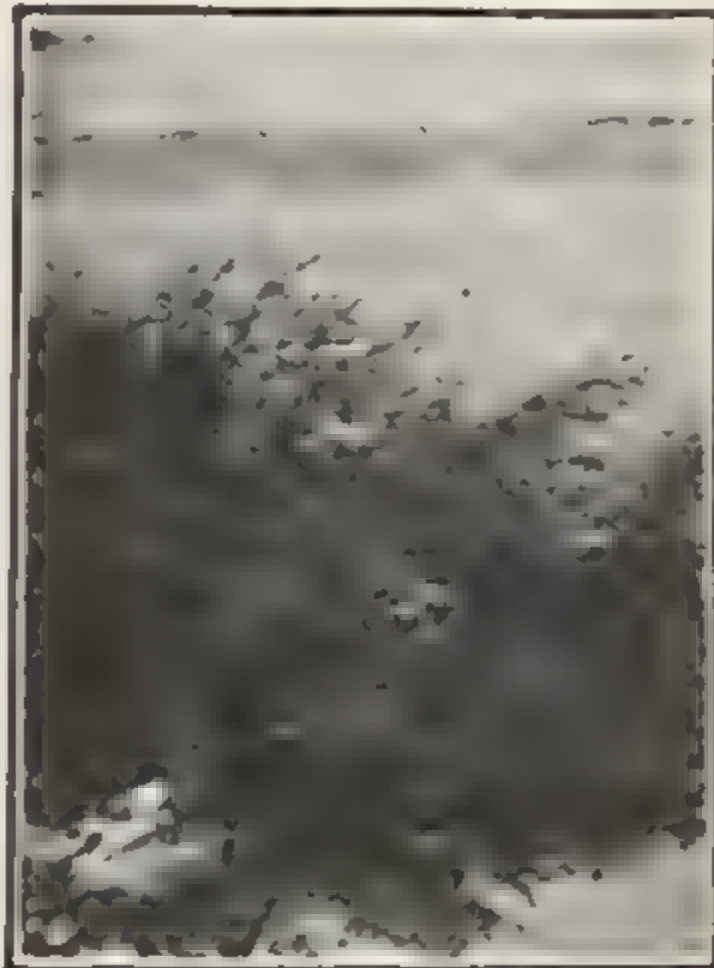
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PAGE	(Continued from page 12)	PAGE
13	Ossining Smead	17
23	Outdoor (Chaires) Southern College	19
17	Ovenden (Canada) Standish Manor	17
13	Penn Hall Tenacre	16
23	Pennsylvania Tewksbury	13
	Academy Timlow, Misses	17
15	Phelps Tudor Hall	19
13	Putnam Hall Villa Maria	17
15	Rayson School Virginia College	19
16	Resthaven Wabanaki	15
15	Rittenhouse, Miss Wallcourt	13
16	Rogers Hall Walnut Lane	18
13	Rye Seminary Ward-Belmont	22
19	St. Hilda's Hall Warrenton Country	19
22	St. Leonard's Washington College	17
15	St. Margaret's Waynflete	15
19	St. Mary-of-the-Woods Whittier	17
22	St. Mary's Hall Willard, Emma	13
19	Sayward Wolcott	22
14	Scoville Wykeham Rise	15
12	Scudder Wyman, Mrs.	13
18	Seven Gables Wyoming Seminary	19

GIRLS' CAMP

PAGE
22 Sargent

SPECIAL SCHOOLS

PAGE
Alberti—Dramatics 23
Allen, Julia C. H.—Voice Culture 23
American Academy—Dramatics 23
American Sch. Phys. Education 23
Art Institute 23
Bancroft Training—Special Students 23
Barber School of Rhythm 23
Borderi, Mme. (Singing) 17
Brown's Salon Studio of Fashion 23
Chicago Acad. Fine Arts 23
Cincinnati Conservatory 17
Combs Conservatory 19
Comstock, Elinor—Music 15
Conklin, Miss—Secretarial 23
Fenway School of Illustration 23
Froebel League 23
Herbart Hall—Special Students 23
Latshaw—Special Students 23
McDowell—Dressmaking 23
Modern Art 23
Montessori Training School (Margulies) 23
Nat'l Domestic Arts & Sci. 23
New England Conservatory 16
New Haven Normal—Gymnastics 23
New School of Design 23
N. Y. Sch. Fine & App. Art 23
" " Music & Arts 15
Noyes Sch. Expression 23
Phila. Sch. Design for Women 23
Povey, Grace A.—Piano 15
Sargent Sch. Phys. Educ. 23
School Fine Arts, Crafts and Dec. Design 23
School Horticulture for Women 23
School Lip Reading 23
Scudder 23
Virgil (Pianoforte) 15
Wainwright Sch. Music 15
Walworth Institute—Secretaries 23
Woods, Miss—Special Students 23

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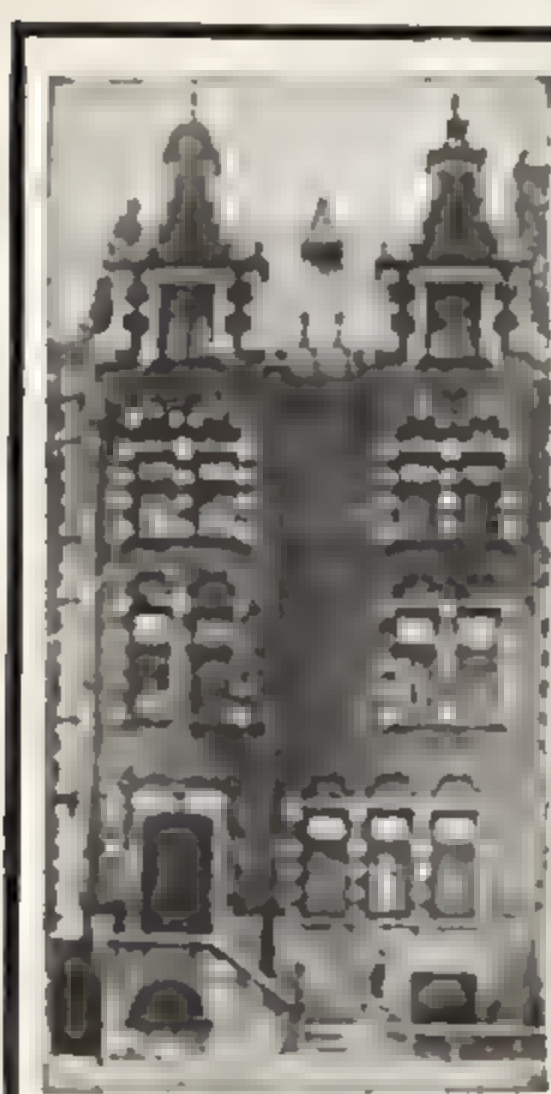
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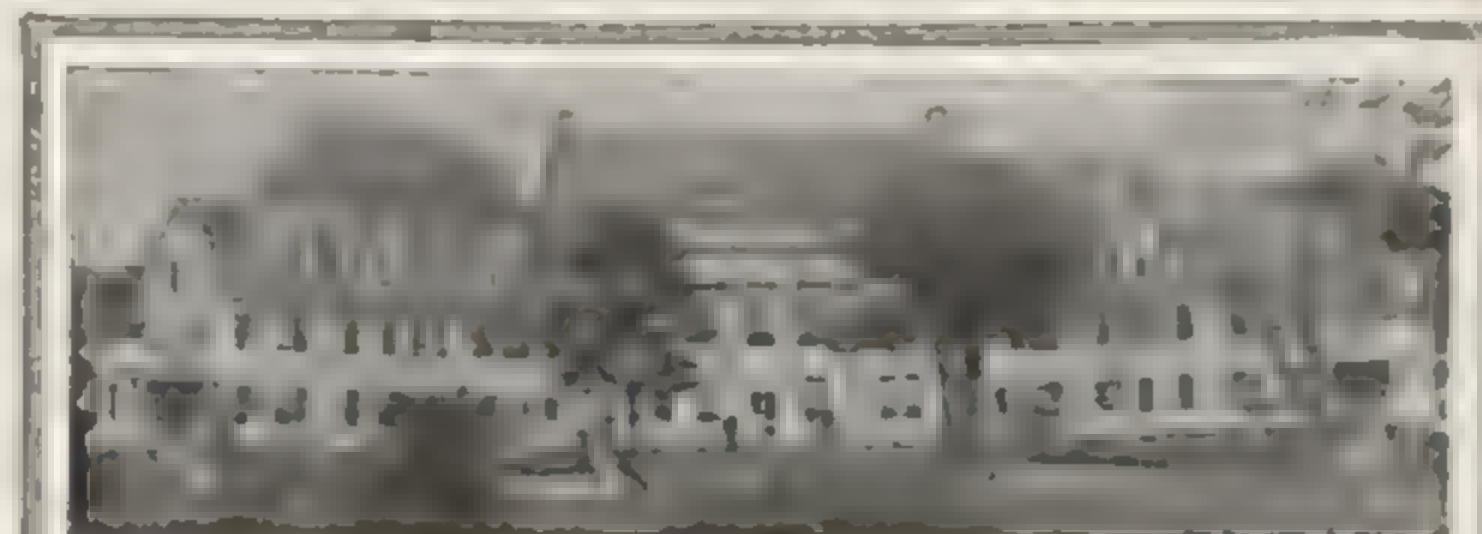


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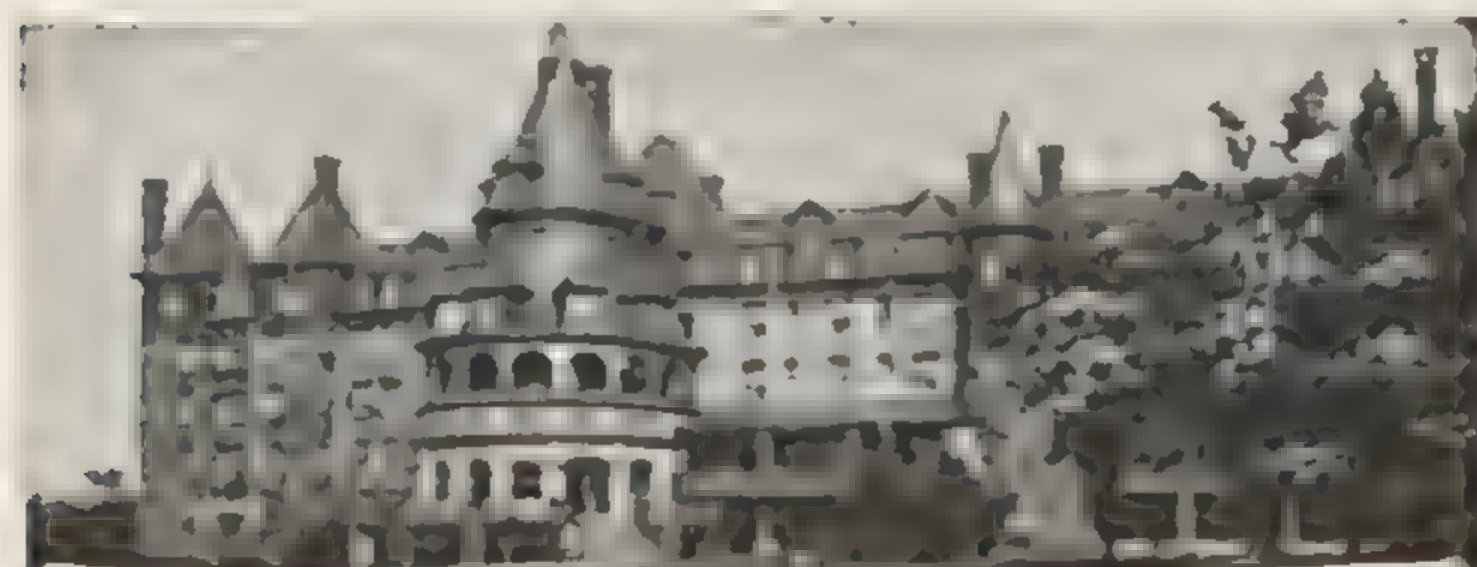


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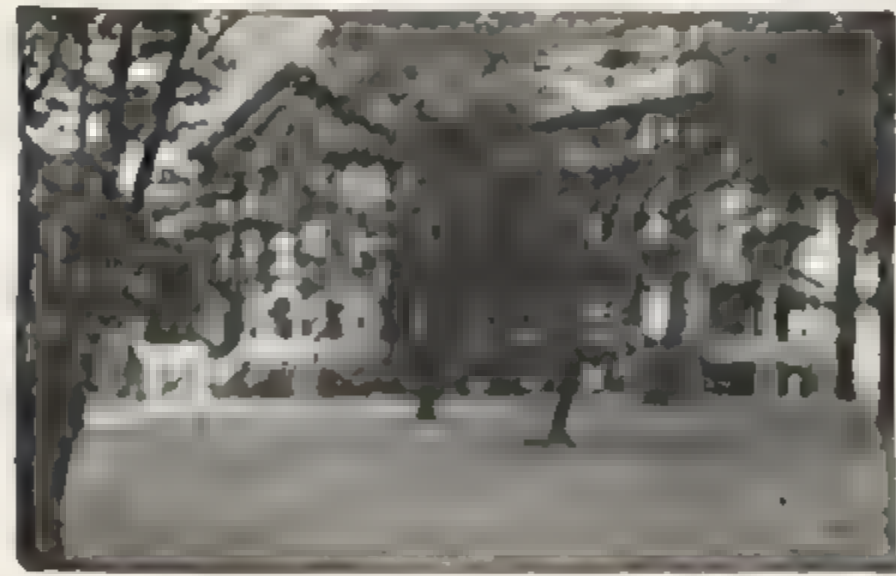
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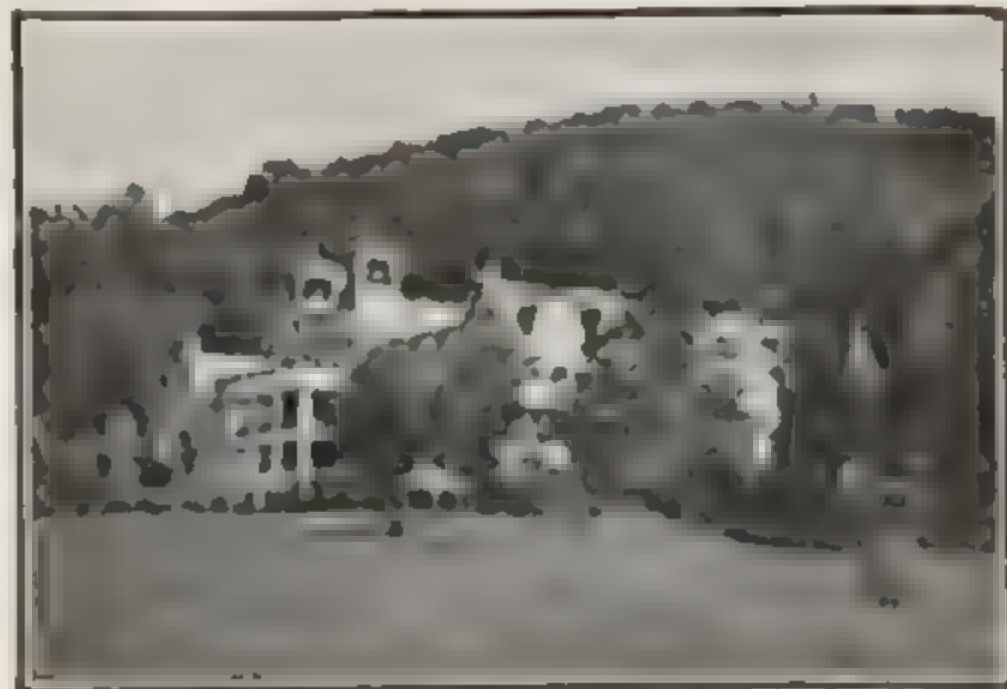
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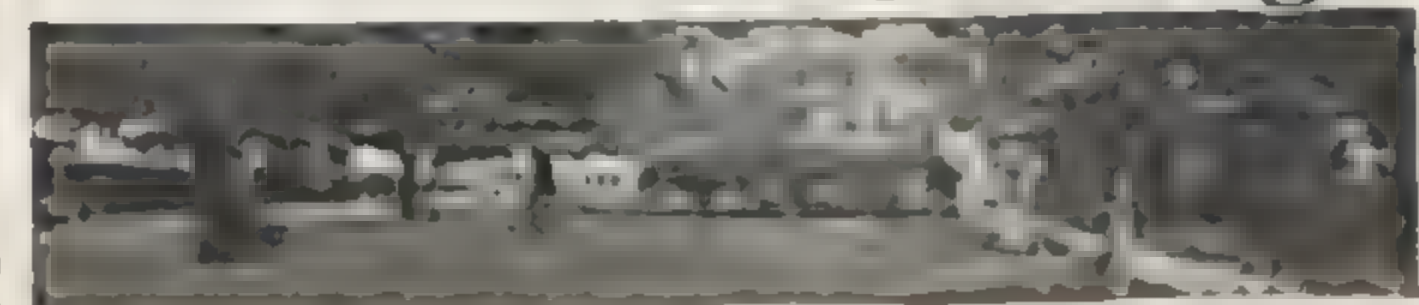
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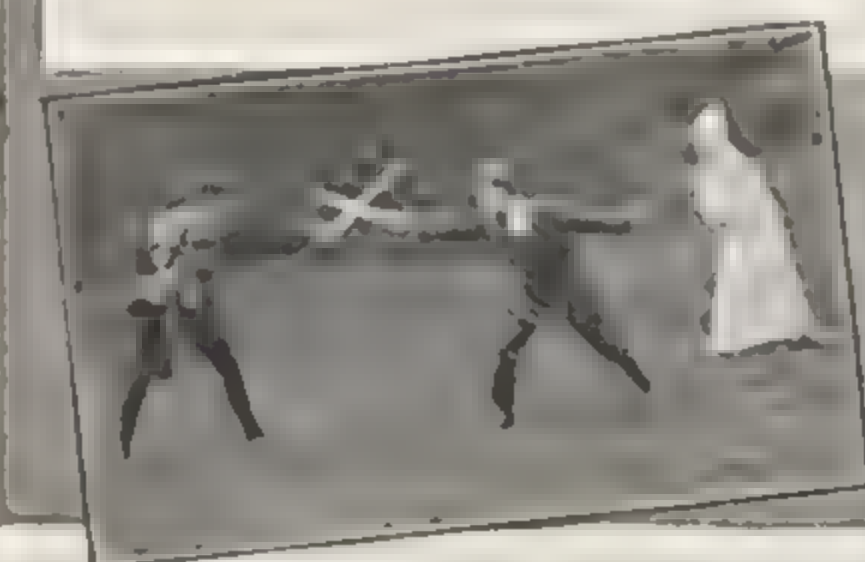
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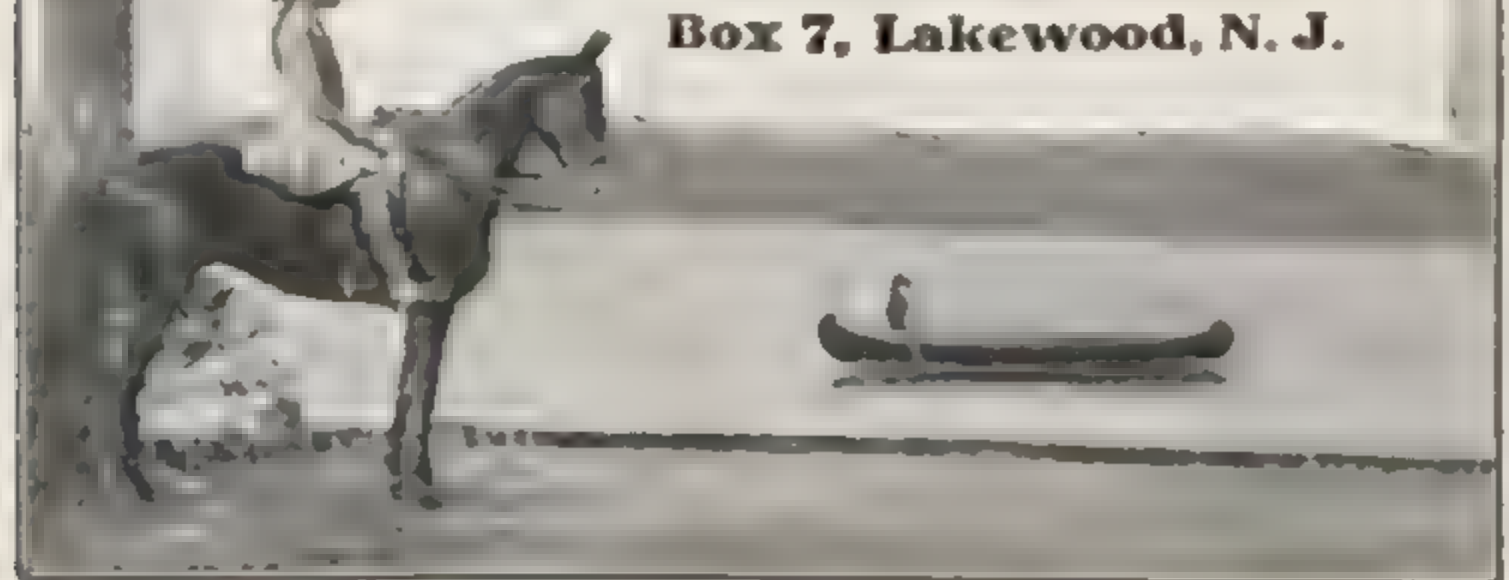
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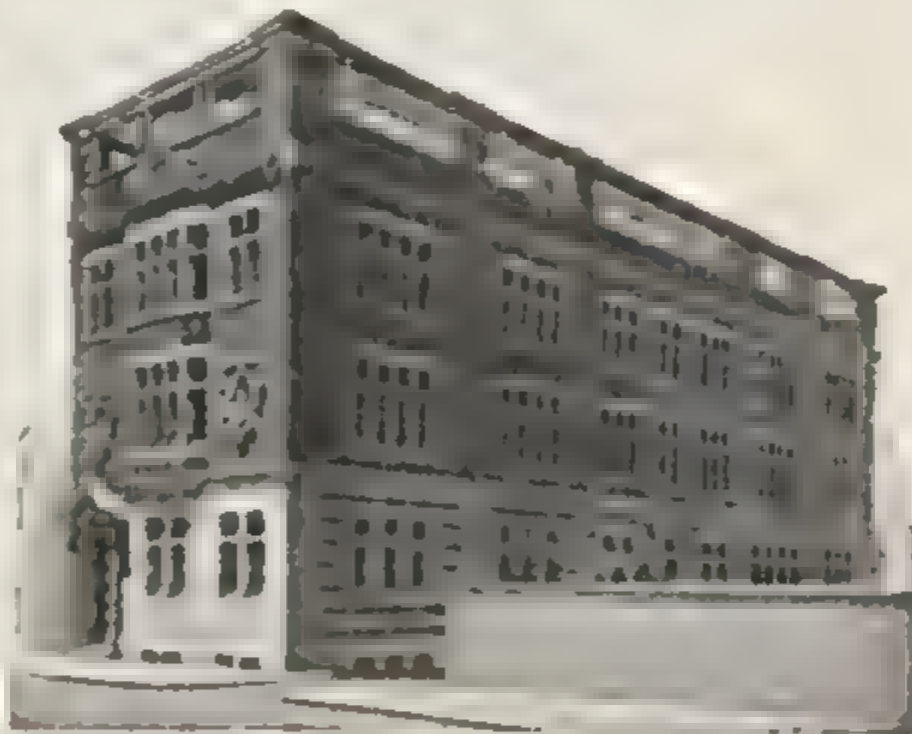
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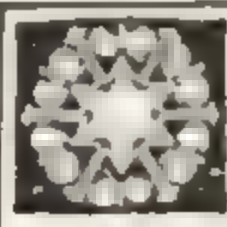
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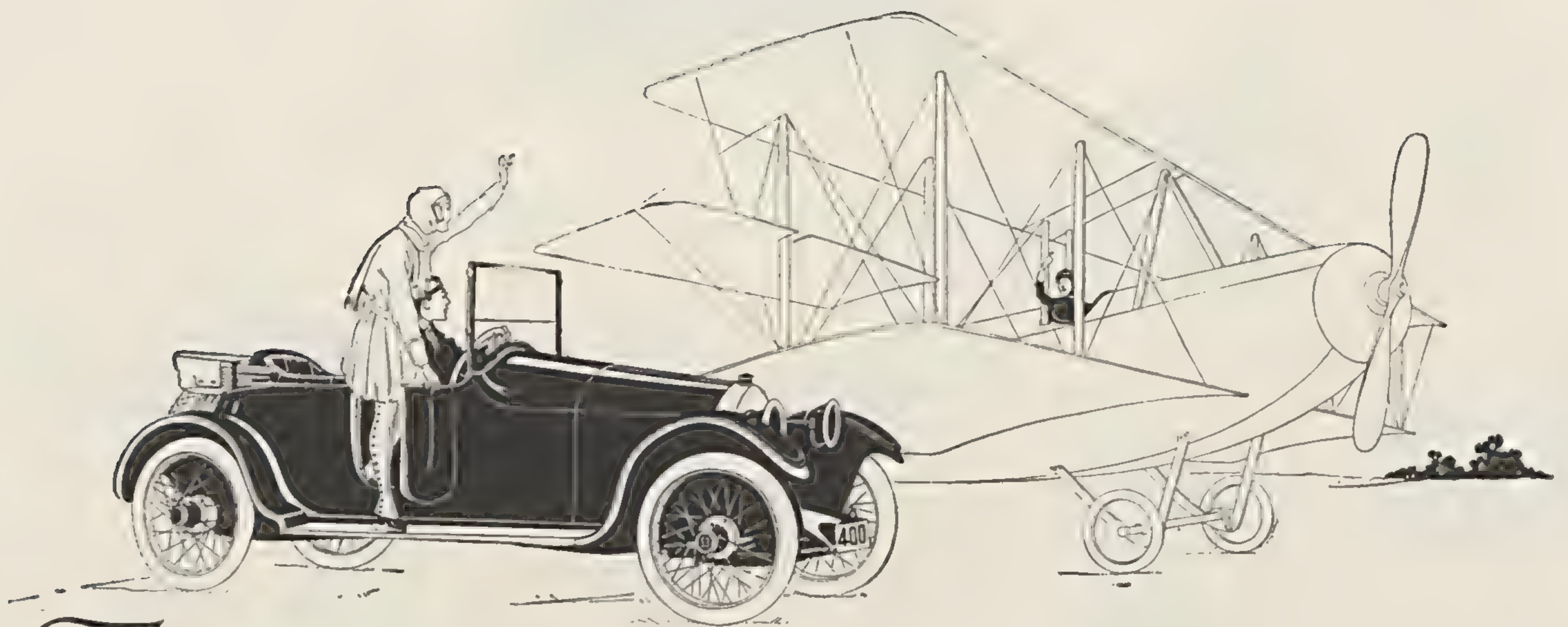
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WHEN Vogue publishes a millinery number, an abundance of new models from the modistes is a matter of course. The wonder of this Millinery Number, which Vogue is about to issue, is that in it Vogue has undertaken to tell you all that there is to tell about hats,—not merely the detail of their approved shapes and trimmings, but how to wear them, what sort of veils to wear with them, and how to dress your hair in order to make these new shapes becoming; it will even offer you new forms on which to place them when you are not wearing them, new closets in which to keep them, and new trunks in which they may, in unrumpled calm, accompany you upon your travels.

FROM MODISTE AND ARTIST

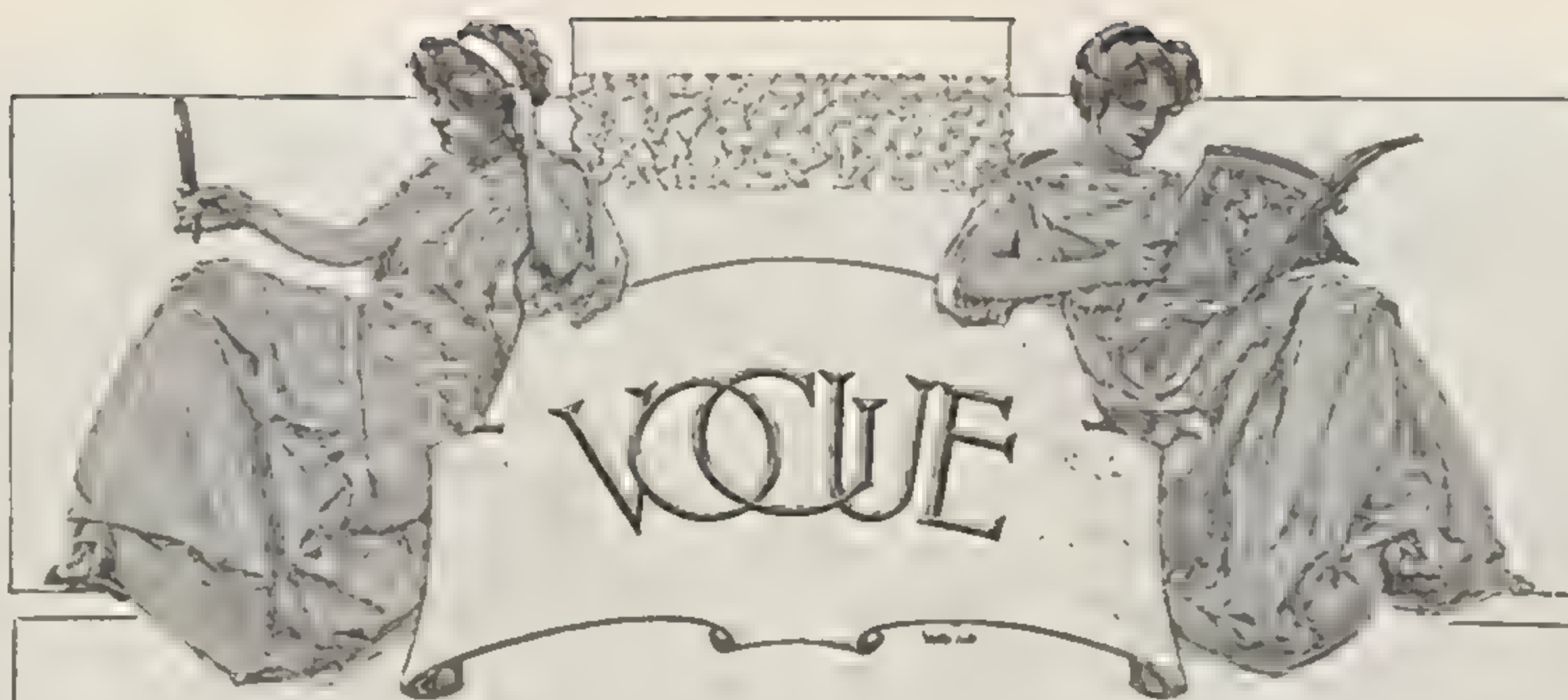
When any magazine offers to turn itself into such a compendium of useful information as this, the most guileless reader may justifiably ask upon what authority all this information is to be based. Therefore Vogue will forestall the question. In the first place, there will be some half a hundred models showing the newest of new ideas from the great Paris modistes. In order that you may see not only the French but the New York point of view on autumn hats, Vogue will also show many models from American houses, including both the original designs of those houses and the French models which they have elected to import. Besides all the modistes and couturiers, many artists are collaborating with us, and the possibilities of the winter mode in frocks as seen by the artist's eye will be apparent in their original designs.

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You remember that last season almost every hat was signed and dated by a *cocarde*. This season the *cocarde* is, of course, a thing of the past, but its place has been taken by trimmings equally smart and unexpected, and of these you may learn in great detail to the illuminating accompaniment of decorative sketches. (You will note that we say "may," for in order to be assured of this knowledge, it would be wise to take that wise advice which Vogue has so often repeated, and leave with your newsdealer an advance order for the Millinery Number of Vogue, dated September 1.)

ACCESSORIES BEFORE THE HAT

It may be, though Vogue knows them not and obviously they know not Vogue, that there are people so benighted that they consider a hat a thing by itself, capable of standing upon its own merits. The Parisienne has always known that the success of the hat depends upon a host of accessory matters, chief of which is the coiffure. To the new hats, therefore, there must be new coiffures, and Vogue has sought and brought from Paris, both pictures and words to tell you of these hair-dressings. From Paris, also, comes an article replete with information as to those little touches which make a woman. Do you wish to know how the Parisienne will wear her veil this autumn? what is her latest whim in bags or muffs? Do you strive for light on the vexed question of whether girdles shall be of broad or narrow mind? Do you hunger and thirst after knowledge of the latest French daintiness in neckwear? If so your course is clear: let us pilot you to the next Vogue.



CONTENTS for AUGUST 15, 1916

VOL. 48; NO. 4
WHOLE NO. 1053

COVER DESIGN BY MISS MORRIS

SPECIAL FEATURES

<i>The Younger Set Musters In for Preparedness</i>	33
<i>On with the Dance—Let Joy Be Educational</i>	34-35
<i>Paris and Belgium Unite to Save Belgian Laces</i>	61

CHILDREN'S FASHIONS

<i>The Clocks of Paris Strike the Children's Hour</i>	27-28
<i>Pocket Editions of Parisiennes</i>	29-32
<i>Costumes to Lessen the Monotony of School</i>	36
<i>Models That Are Big Successes with Small People</i>	44
<i>Costumes of Day-before-Yesterday Become the Costumes of To-day</i>	45
<i>The Brief Opportunities of the Small Parisienne</i>	46
<i>Frocks Inspired by Woodcuts from an Old French Book</i>	47
<i>Erté, Regardless of the S. P. C. C., Designs for Children</i>	55
<i>The Younger Generation</i>	56
<i>A Few Short Remarks about Coats</i>	57
<i>Antiquity in a Doll's House and Novelty in Toys</i>	58

FASHIONS

<i>Paris Predicts Fair and Slimmer</i>	37-39
<i>The Last Frocks of Summer</i>	40-41
<i>Such Stuff As Styles Are Made On</i>	59
<i>The Creed of a Materialist</i>	60
<i>Smart Fashions for Limited Incomes</i>	62
<i>Vogue Pattern Service</i>	65-68
<i>The Shady Side of Things</i>	76

SOCIETY

<i>Mrs. John Russell Pope and Her Two Daughters</i>	Frontispiece
<i>Society Masters the Three P's</i>	42
<i>The Youngest Generation in Summer Colonies about New York</i>	43
<i>As Seen by Him</i>	49
<i>Mrs. Arthur Scott Burden and Her Daughter, Eileen</i>	50
<i>"Young America" Chooses "Me and My Dog"</i>	52
<i>Children of the Royalty of Spain, Italy, Austria, and Sweden</i>	53
<i>Society</i>	78

INTERIOR DECORATION

<i>The Decorator Enters the Nursery</i>	48
<i>The Puppet Play of an Artist</i>	49

MISCELLANEOUS DEPARTMENTS

<i>Editorial—The Critic Names the Parent</i>	51
<i>What They Read</i>	54
<i>Seen in the Shops</i>	63-64
<i>Noblesse Oblige</i>	72
<i>Protecting Our Infant's Industries</i>	74
<i>For the Hostess</i>	80
<i>The Child's Dressing-table</i>	82
<i>Motor Notes</i>	84

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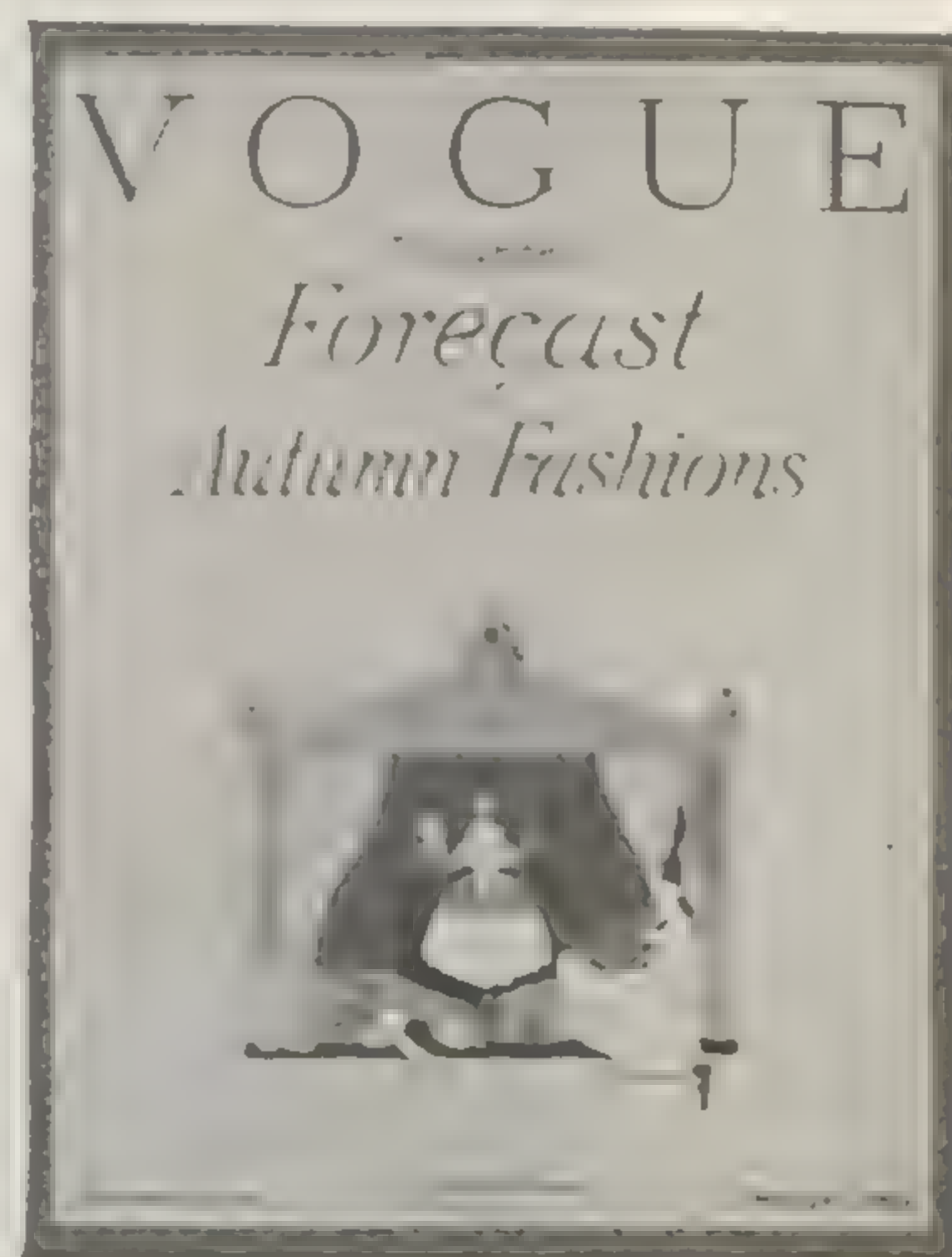
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The Next Vogue Will Be the

MILLINERY NUMBER

Dated September 1

HAVING thus enlightened you in all the ways of new hats upon the head, Vogue will also tell you of the proper things to do with hats when they are at home. Are you not tired of those uninspiring stiff stands upon which hats have hung so long? Vogue is, and it has asked Robert McQuinn to devise other ways of keeping hats. He has suggested that one way will be upon the most engaging of modernist wooden heads, specially designed for Vogue, and there may be others equally novel. Besides that, this artist has originated such new and wonderful hat trunks and bandboxes as were never seen before.



The cover of the next, the September 1, number of Vogue is by Helen Thurlow

OF DRAMA AND DECORATION

By the connecting link of Mrs. Vernon Castle posed in the smartest of hats, Vogue will leave the subject of millinery for that of the stage and will show some half dozen of the stars of the new plays which autumn will bring to New York.

There will also be a page showing Geraldine Farrar in her rôle as the wife of Lou-Tellegen.

To interior decoration, we will devote even more than the usual generous amount of space. There will be photographs, made exclusively for Vogue, of the recently completed new home of the Colony Club. There will be three pages of pictures of the New York residence which has been called, and by such an authority as Mr. Henry Duveen, the finest house in New York, and there will be views of one of the beautiful country estates on Long Island. Erté will contribute a host of new arrangements of fruit for table decoration.

IN THE SOCIAL WORLD

In the month of August, the season of summer resorts reaches its height. Newport and Southampton hold first place in social favor and to them flock the shining lights of the social world to make merry until the first frosty mornings of autumn announce the opening of the hunting season. Vogue, also, has been to Newport and Southampton, and has brought back many snapshots of well-known people on these summer playgrounds. Notable among these chronicles of summer social history will be a page of snapshots of men who are prominent in Newport society.



Photograph by the Misses McCaul and Dickson

MRS. JOHN RUSSELL POPE AND HER TWO DAUGHTERS

A member of the social world of New York and Newport is Mrs. John Russell Pope, the only daughter of Pembroke Jones, of New York and Wilmington, North Carolina. Her husband, Mr. John Russell Pope, is a well-known architect in New York. The Pembroke Jones estate at Wilmington, North Carolina, where Mrs. Pope's girlhood was spent, is one of the most beautiful places in the south. With Mrs. Pope are her daughters, Mary and Sarah



When Zeppelins may be in the air, birds must be coaxed to remain on the ground, thinks this young person in black linen and shantung, with frisky brides of fluted organdy on her hat of black straw, lined with white buckskin

The CLOCKS of PARIS STRIKE the CHILDREN'S HOUR

WHILE Paris has that empty air and the Frenchwoman seems determined to eliminate all worldliness from her life, thinking of gaiety only when it masquerades as a charity; while the life of the city seems under such a spell as that which lay upon the palace of the Sleeping Beauty, more attention than has ever been their lot before, is given to the small children. Upon them, the mothers lavish that tenderness which the absent husbands can no longer enjoy. French mothers have now much to give to their children, much to teach them, for they must

Mothers Dress to Match the Dark Side of the War Cloud but Their Children's Clothes Are Cut from the Silver Lining

bring them up to be a hardy generation. Their sons must be proof against every trial, must possess an unconquerable spirit, and from their earliest years the mothers must begin their training.

Nurses and governesses, of course, have still their duties to fulfill, but the young mothers stay

more at home with their children and go out with them far more than they did before the war. In the Tuileries, in the Luxembourg Gardens, on the Champs Elysées, and in the Bois, the pretty childish figures which brighten the walks are often accompanied by young mothers, who seem like elder sisters, so youthful do they appear, clad in their short skirts, and laughing and playing with their children.

A few months ago it was for herself that the mother sought and combined unexpected adornments. To-day it is for Denise or Simone



The spy-glass tells us that he is an admiral in the making, though no admiral ever wore an overcoat of white woolly stuff, with cape, cuffs, and a most naut'cal beret of waxed blue leather



She thinks she is wearing an apron, but what would the pinafore generations have said to the Parisian definition of white tulle daintiness, rose-color grosgrain ribbon, and taffeta roses



Sleep does not wait even for a small Parisienne attired in a pale yellow shantung dressing-gown trimmed with white linon, edged with green ribbon, and topped by a veritable nightcap

MAGGIE
SALZEDO
20-M-1916

that old fashion books are studied and old-time costumes sought. Old prints, well-known paintings, the characters famous in romance, all furnish the inspiration for new costumes to make of the French child the most adorable of French personages.

The children alone in France at the present moment possess an active and organized society. In their Lilliput world, there exists a society of established forms and accepted customs, which seems a reflection of the life of the Parisienne before the war. There are morning walks and studies, calls and amusements of the day, and a happy home life; it is a true society in miniature among these small people and it is a charming thing to watch and to guide.

THE SON IS FATHER IN MINIATURE

Never have the garments of children been more eccentric. In color and line they set at naught all tradition. Each costume has its own personality, and this fancy, it would seem, should aid in developing in each Bernard and each Philippe an individuality of his own. It may fairly be said that every child one meets now seems a definite little personality, never just a baby of four like unto all other babies of four, or a little girl of eight without distinction from all other little girls of eight.

In the small boy, the love of the soldier has increased and become accentuated since the war, and yet further incentive is given to it by the French mother's choice of the military coats and trousers, which make the sons resemble their fathers. These garments of horizon blue or khaki, like the soldier's garb, and sometimes even the forage cap, give to the small boys a most engagingly grown-up air, just as the English uniform seems to endue them with the phlegmatic and decided air of the English "Tommy." These coats and blouses are cut exactly after the military model, even to the shoulder-caps and belts, save that the sword belt is omitted. Leggings are never omitted; they may be black or white, and the shoes must unflinchingly match them.

Shaped coats in ratine, heavy silk, or velours de laire, in pretty warm colors, are the approved garments for little girls during the cooler hours of the day. They conceal little flounced dresses of taffeta, which are cut round at the neck and worn over a white guimpe with long full sleeves. Is



A little Marie Antoinette, busy with her flowers in the Trianon, might have worn such a scallopy morning wrap of pink and white peau-de-soie, and just such a butterfly fly-away bonnet of pink peau-de-soie and white shirred tulle



The gardens of Seville, rather than the boulevards of Paris, ought to claim her, this small combination of cherry lips, midnight hair, and cerise organdy frock. But Paris is responsible for the trimming of picot-edged fluted organdy



it clear that black taffeta is now the fashion for little girls? They must, forsooth, be dressed like mother. This fabric is enlivened by picot edges and borders of bright color on flounces and about the neck. Even as their mothers, these little tots now have pockets, real pockets, into which they slip their handkerchiefs, their pocketbooks, and, it is to be feared, their bonbons, also.

Dresses of embroidered linon and a plain linon, known as altar linon, are still worn on fine summer days or to afternoon parties, but it should be noted that bright silks gain greater favor every day, and that the familiar white bonnet has been replaced by a hat of black or brown velours, gathered or plaited or embroidered, but wholly without trimming. These hats are worn far down over the eyes and below them the hair falls loose on the shoulders.

THE MANTLE OF THE MOTHER

It was said in the beginning of this article that the French mothers were breaking every tradition in the clothing of their children, and this is made clear in the sketches which accompany this article. For the moment, the mother herself has need of beautiful costumes only once in a while; events permit her no other course, even should she desire it. She has therefore turned her attention to maintaining in the wardrobes of her children that charming subtle French elegance which it would be so impossible to give up entirely. That is why the entire wardrobe of the French child of to-day, from negligée to dainty luncheon frock and even to sports costumes and rain clothes, is exquisite in design and execution. It is complete in every detail; it contains even the crowning luxury of boudoir boots, soft and many colored, made after the fashion of the boots of peasants on the Russian steppes.



Voilà Mme. Mac-Michel! Keeping up with her would stiffen the kinkiest hair and make anyone too goggle-eyed to notice the green taffeta wrap, edged with a pleated frill, and matched by a capacious bonnet

A rose-pirate runs only the danger of thorns, and a costume of white and colored silk is hardly seaworthy; but a broad silk sash and a baggy blouse and bright green pantaloons would spell pirate to any boy



Even if one is small enough and quick enough to skip between the rain drops, parents never will take sporting chances, but insist, instead, on a circular rain-cape with an equally circular rain-proof hat

POCKET EDITIONS OF PARISIENNES

"HELLO, hello," shrieked the parrot. The great cage was placed on the balcony, and the parrot hailed the people in the street. "Hello—ello—ello"; but there was no response from the crowd below, and the bird swore roundly in French and commenced again in its raucous voice, "Hello—"

Suddenly a little girl stepped out on the balcony. Her short pink skirts ballooned abruptly from her small shoulders, and a little pink bonnet rested on her yellow curls. She lifted a small admonishing finger. "*Taisez-vous, méfiez-vous*," said she. "*Les oreilles ennemies vous écoutent*." And the parrot, abashed, took refuge in silence—but only for a moment. Then he looked wisely at the little girl in pink. "*Embrassez-moi*," he shrilled.

The gay bird did not know, of course, that he was looking at one of the very latest creations from one of the smartest houses in Paris; but the delicate pink crêpe over the paler pink pongee slip, and the little crêpe bonnet with its pale blue velvet bride were the very newest departures in the way of children's garments.

PARISIENNES IN MINIATURE

The prettiest daintiest frocks imaginable are made of pale rose Georgette crêpe or voile de soie, scalloped on the edges and bound with the same stuff. Airy little bonnets of crêpe or voile are scalloped and similarly bound on the edges, and both frocks and bonnets are sometimes embroidered delicately with very narrow light blue braid—a braid like fine soutache. This braid may be white instead of blue, in which case it is twined about a tiny bright flower, cut from *toile de Jouy* and applied to the frock.

For the little maid of four, a new frock has been invented—a frock which does not soil easily, which never crumples, which wears well, and which is at once delicate in color and light in weight. In short, it is a perfect—is it permitted to say "peach"?—of a frock. It is

In a Fur-Trimmed Abbreviation of a Jersey Frock and a Next Winter's Velvet Beret, the Small Parisienne Is Her Mother's Own Daughter



made of thin sort silk jersey, in gray, emerald green, or violet, in rose, yellow, or white. It is circular in cut, falling in small uneven godets from the shoulder, and it is round of neck and short of sleeves. It may be absolutely untrimmed, or it may be bordered with a thread of

fur. These tiny frocks of jersey appeared by the dozen in the Bois on a recent warm day, replacing, evidently, the frocks of linen, piqué, and the other washable fabrics of other seasons, which are now so difficult to obtain on account of the war. One of the prettiest frocks seen that day was of emerald green jersey, edged with a cord of gray rabbit.

Jersey hats—tiny round shapes, matching the frocks in color—have taken the place of the taffeta hats of early spring. Some children wear small shirred sunbonnets of delicate unlined muslins in pink, blue, or white. Pretty, flower-like things they are, but exceedingly fragile, and one brief afternoon in the gardens proves their undoing.

A MANTEAU WHICH SURVIVES THE SUMMER

No more charming garment could be devised for children than the small circular manteau of early spring, which, with a few slight modifications, is still in fashion. It is sometimes made of silk or wool jersey and more often of ratine, with some contrasting color in the lining which is turned back a bit all round, to give the effect of a binding.

Washable hats of *toile de Jouy* with narrow brides of *toile*, plain muslin, or ribbon are pretty with white muslin frocks, and lately children, like their elders, are wearing berets of black velvet. A brown-haired child, yesterday in the Bois, wore a circular frock of muslin checked rose and white in checks a bit more than half an inch in size. The circular folds fell from the shoulder, and there was neither guimpe nor any trimming. Instead, the round neck was finished with a narrow standing collar, buttoned together in front *à la Lanvin*. The short sleeves were



LANVIN

(Above) Evidently designing, like charity, begins at home, for Georges Lepape, who, when not otherwise engaged, invents most amazing ballet costumes, designed for his sturdy small son this blue cloth suit with coral braid and embroidery, made all for freedom of movement and coolness

The frock is a bit of white mouseline, embroidered in rose and blue. The hat is blue velvet crown, rose crêpe brim, and pink roses; the redeeming feature of those ribboned hats is that, when nurse isn't looking, one may drag them along and play steam-engine

This designer is a firm believer in starting children's frocks at the shoulder and letting them take at will their natural course. She does it again in this frock of tucked blue crêpe de Chine, topped with a beret of blue crêpe de Chine trimmed with a white cocarde



LANVIN



The difference between grown-up coats and the coats of childhood is simply a matter of inches. Only a lack of length keeps this blue-barred beige cloth coat, bound with black "toile'tirée" and buttoned only when absolutely necessary, from belonging to a grown-up Parisienne



LUCIE HAMAR

This is where good little gray rats go when they die—on the crown of a green ribbon-brimmed hat



A pink rose-patterned white muslin frock, fronted with puffs of white tulle between bands of flowered muslin, a girdle of black velvet, and a hat of rose and black mouseline, punctuated with a plump pink plume—that's the sort of thing that happens to little girls in Paris



French mothers are realizing more and more the wisdom of bringing up their children amid picturesque surroundings—that, of course, is why one sees so many Russian nursemaids in Bois



The small Parisienne believes in wearing her roses while she may; hence this frock of white organdy on which bloom pink ribbon roses and their green ribbon leaves. There is a sash of rose ribbon, just to heighten the interest



FIVE MODELS BY JENNY

(Left) If one wishes to be the feminine of Little Lord Fauntleroy, the thing to wear is a black velvet frock, with a gold-braided blue taffeta yoke



After the designer had accomplished for this daughter of Paris a frock of violet taffeta, beginning and ending in violet velvet, life was as nothing to her until she had finished it with a hat of violet taffeta and violet velvet

ANY SUNNY AFTERNOON IN THE BOIS, ONE MAY
SEE THE WHOLE MINIATURE WORLD OF PARIS



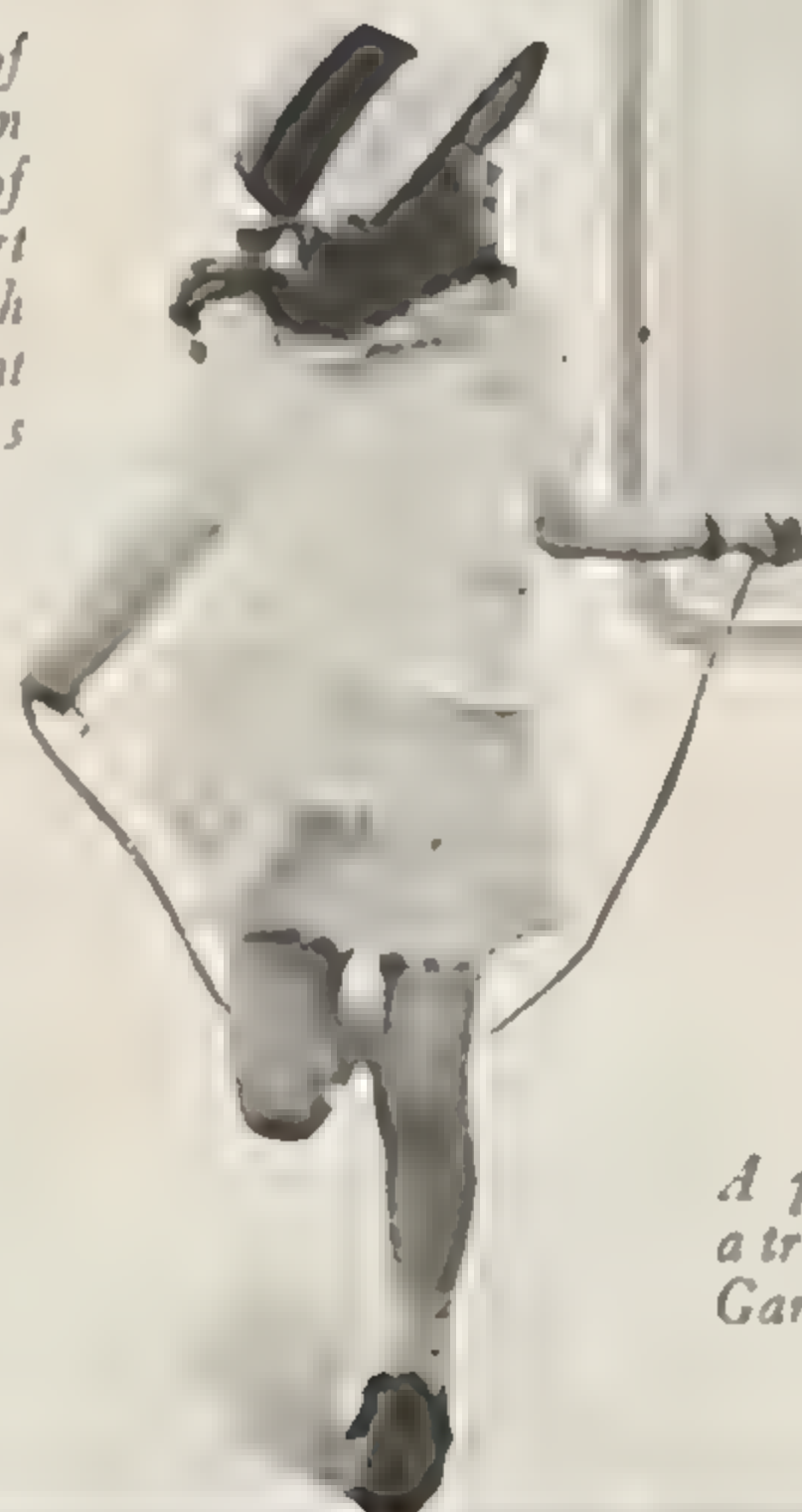
The Bois is full of young Frenchwomen of an athletic turn of mind, clad in this sort of sports costume with gloves and socks that go to no great lengths



One wonders how people tell them apart, when they have their hats off. It must be rather a mental strain, trying continually to puzzle out which is which, but still, as their father and mother philosophically remarked, "All good things come in threes"



If there is a dearth of other occupations, one can pass the time in thinking of all the curious things this young lady might have on the end of her string



A poke bonnet, an assortment of frills, a trusty jumping-rope, and the Tuileries Garden—what more could anyone ask of life than these?

There is a war going on, of course, but all that sort of thing is left to grown-ups; real people are absorbed in more serious work in the Bois



When one is fair, fat, and four, one is not yet hardened to publicity, but a reassuring teddy bear gives one the necessary courage to face the camera



No little French girl feels she is too young to serve her country. She dons her next-best dress and stands her ground, vending wares for the sake of the "poilus"



Why so much commotion about keeping cool, when after all, it is merely a process of elimination? Embroidered dress, hair cut, sandals,—and the thing is done



When nurse is called to speak to the gendarme, she is not an all-round to the grown-ups since she had the high honor of holding nurse's important looking bag



Even though it is a quiet season, there are occasional social activities. That is the reason for this affair of rose taffeta, beginning in a collar of white tulle. Pink roses hold the taffeta ruches in their appointed places



All the world stands still for that breathless moment while one strives to guess the exact place where the ball is going to land. This is the ball costume, be it noted, that all the leading feminine athletes of the Bois have approved



In between fur-trimmed frocks and velvet frocks there are lucid intervals of linen. This is one of those brief intervals—a white linen frock, bound with blue silk and girdled with a gratifyingly sedate blue silk cord

finished with narrow buttoned bands above the elbows and the frock evidently was drawn on over the head. Short white socks, short white gloves, and a huge beret of black velvet completed the bewitching ensemble.

Beach aprons and bonnets of *toile de Jouy* in bright colors are among the summery creations designed for children and girls by Mme. Lanvin, and they are by no means the least pretty of the Lanvin collection. These aprons, which are usually buttoned up the back, severely plaited, and loosely belted, are the most charmingly naive garments imaginable.

Mme. Lanvin makes bonnets to go with them,—bride-fastened bonnets of *toile de Jouy* like the aprons. A beach basket is indispensable, nowadays, and Mme. Lanvin fashions one of *toile de Jouy* which immediately becomes a part of the costume. On page 33 of the August 1 Vogue is shown one of these aprons with its smart additions of beach basket and bonnet. The infinitesimal garment beside it is also a beach frock, if anything so mercilessly short can be dignified with a name at all. These beach frocks—Mme. Lanvin insists on calling them aprons—are usually of rose or yellow, thickly strewn with small bright flowers, and they are altogether charming.

DRESDEN DOLLS AND DANCERS

An afternoon spent in the Bois where the children play is an education. At a discreet distance one becomes acquainted with all sorts of little folks. From a chair, in the course of two hours, one may see small "types" pass in endless procession. Mad little coquettes, tiny maids as shy as mice, and little women with all the poise and assurance of the middle twenties. It is vastly amus-

ing. There enters the Dresden china child. Down one of the shady alleys of the Bois, accompanied at a respectful distance by her maid, daintily steps a small slender person clothed in white tulle. Her skirts balloon like a ballet dancer's, her small pink legs are partially clothed in pink silk socks, and her toes are hidden in pink sandals. Her broad hat is of pink crêpe with an inch of tulle dripping from the edge of the brim, which is strewn with tiny rose-buds, and about her shoulders she

wears the tiniest of boleros of English open-work embroidery. It is impossible to play in a frock like this; all one can do is walk sedately under the trees and be admired by the passersby.

Then there is the dancer. She does not walk—she pirouettes, she runs, in dancing steps, she waves her little arms and poses like the nature dancers of Geneva. But it is all done unconsciously. She is adorably natural, and it is a joy to watch her at play. She is frocked in blue jersey, and under her short skirt she wears a pair of the smallest knickers ever seen. They, too, are of jersey.

THE MANIFOLD TYPES

Then there is a busy little bourgeoisie. She plays horse with the wire-legged chairs. She leaps the slender wire fence which protects the grass bordering the walks, and she leaps back again. She jumps rope, she rolls her hoop, she shouts, she sings, and then, after a bad bump, she cries. She is frocked in white muslin, which is much soiled. She is hatless and wears white socks and sandals of russet leather.

Then there is the coquette, with roguish eyes and dark curls. She does not really play; she coquettes with her ball, her hoop, her jumping rope. She looks sidewise at you, tosses her curls and runs away. She is frocked in creamy English embroidery, with ruffles of cream tulle for sleeves and no collar at all. About her neck she wears a chain of rosebuds in pink, blue and green, strung on a narrow black velvet ribbon. Rosebuds are tucked into the frills of her cream tulle bonnet, and her small hands are gloved. We love the coquette best of all.

S.



FOUR MODELS BY PAQUIN

Of course, even the most infinitesimal Parisienne is heart and soul with the Allies. She shows her patriotism by wearing a Scotch plaid manteau

The very latest news we had of the fashions for French children was the report of a blue taffeta frock, embroidered with blue and hung with blue tassels

The YOUNGER SET MUSTERS IN for PREPAREDNESS



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Miss Katharine Dahlgren, daughter of Mrs. Drexel Dahlgren, mastered wig-wagging with an enthusiasm equal to that with which she exceeded the motor speed limit at Lenox last summer. Miss Elizabeth Harrison, daughter of the late ex-President Harrison, was also a member of the Camp at Erskine, New Jersey

THE final (or is it temporary?) passing of that feminine type known as the "clinging vine" has come about, not through the preaching of the wise, but through the edict of that tyrannical dame, Fashion, who willed a few years ago that a proficiency in sports should be a smart accomplishment for her followers. Thereafter the debutante was taught to keep pace with her brother, and very soon she developed into a formidable rival. Women's colleges quickly



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In the Girls' Preparedness Camp at Erskine, the fair "rookies" attend to every detail of camp work from dish-washing to currying the horses of the cavalry. Busied at the former occupation are (left to right) Miss Marion H. Post, Miss Katharine Dahlgren, Miss Roxana W. Bowen, and Miss Frances W. Moffat



This is not the original maid who went a-milking, but Miss Frances Moore of Washington, intent upon carrying with military precision water for Chevy Chase Camp

grasped the opportunity and added to their equipment well-appointed gymnasiums, where expert instructors whose aim was to keep the ideal balance between the body and the brain, taught physical exercises of endless variety. The consequence is that the round-shouldered nervous scholar of the past is to-day a Juno-esque young woman, mistress of herself and of every situation.

A course in a summer camp has been an important part of the education of the coming buds in late years. This and the fad of sleeping in the open made the step an easy one for the modern young women when there came the recent call for preparedness. Living in tents was not a novelty to these modern women, but they knew but little of the military discipline which is an absolute need for effectual work at the front or for home defense. Therefore, in April of this year, a national preparedness school for women was opened, situated midway between the Chevy Chase Club and the Columbia Country

(Continued on page 70)



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Two photographs by Harris and Ewing

Clad in the uniform adopted by the camp at Erskine, Miss Frances W. Moffat, daughter of Mrs. William Emerson, finds femininity no bar to tree climbing

The crest of popularity was reached by the enterprising caterer who established outside the camp at Chevy Chase a "soldier's buffet" which served ice-cream cones



Loie Fuller's pupils posed for Francis Aubertin's "Coming of Spring," which was awarded the gold medal at the Paris Salon in 1914. Miss Fuller, in common with the other teachers of the "natural school," believes that those steps and movements which are the most natural to the human body are also the most beautiful

ON WITH THE DANCE—LET JOY BE EDUCATIONAL

TO the mid-Victorian child, dancing-school was a duty—dancing, most ancient of the arts, most universal of the amusements, a duty! Dancing is so natural a form of joyous expression that it thrives in every age, every nation, every class of society. Puritanism could not suppress it. But mid-Victorianism, more shrewd in its attack, took the joy out of it by making it a duty.

Dancing in the twentieth century is acquiring a different status. It seems to be the coming basis of education, as it was in the days of ancient Greece. There are now dozens of schools in America based on the idea that if a child be first taught to dance—or be permitted rather than taught—the other problems of education become twice as simple. There are even those who seriously believe that if a child dances from the age of

Dancing, in Mid-Victorian Days, Was a Twice-a-week Duty;
To-day, It Is the Joyous Method of Teaching Us To Live

By HIRAM KELLY MODERWELL

six to the age of sixteen, he needs no other education to equip him for twentieth century life. And that daughter of mid-Victorianism who is now the twentieth century mother is giving dancing a far more important place in her children's life than ever it had in her own.

Dancing-school, in her youth, was a dreary

institution of "one-two-three-back," intended merely as a training in social relations. It purported to teach good manners and respect for others' interests. But the little boys gathered in the hallway to make jokes about the fat little girl, and the pretty little girls took the opportunity to flaunt their superior charms over the shy or awkward, and thus to gain a head start in the race for popularity. The child resents being asked to acquire, all of a sudden, a whole set of grown-up ethics. He takes out his resentment by "rough-housing" at parties and "cliquing" at dances. Puritanism itself never vitiated instinct more shrewdly than did the good old-fashioned dancing school. Even Saint Paul, the most rigid of all Puritans, admitted (and who may gainsay him?) that "that is not first which is spiritual, but that which is natural."

(Continued on page 80d)



© Arnold Genthe

Gretel has met all those famous people who visit Isadora Duncan. It didn't spoil her—indeed Miss Duncan believes that dancing keeps the head level



Photograph from Arnold Genthe's "The Book of the Dance," by courtesy of the author

To be always relaxed yet always poised is the greatest asset of personality; that is what all natural dancing teaches, and after learning that, some people say, one needs no other education. This trio of examples of that teaching is a group of the Morgan dancers



Photograph by Underwood and Underwood
Isadora Duncan traveled in many lands and gathered girls who became her disciples. At present, she is in South America, giving a series of dance recitals



© Arnold Genthe

Anna has a last name but she left it behind her, "somewhere in Germany," and so she is just Anna to every one. She has been elder sister to Isadora Duncan's other pupils ever since the famous school was first established

"Art," a certain American sculptor once said, "is that which has wings." Surely, by that definition, this invisibly winged example of the joy of living is an artist. She is a pupil of Mary Wood Hinman of Chicago



Photograph by Carl Struss

In a shadow-flecked green and gold woodland, Ruth Cramer dances with two of her pupils. Neither she nor they stop to think if each pose is a beautiful one, for it is a tenet of her faith that if one dances happily and naturally, one's arms and legs, just as happily and just as naturally, are graceful without being told how to be



These small members of Chicago society are pupils of Miss Hinman, who, while teaching them to dance, teaches them to live. Upper row, left to right, Martha Dickinson, Gordon Kelley, Phelps Dunham, John Barnes, Sarah Williams, Harold Smith, Ellen Borden, Watson Armour, Potter Palmer, 3rd, and Margaret Willing. Lower row, left to right, "Little Sister" Smith, Bertha Palmer, Eleanor McCormick, William Dickinson, Betty Borden, Dorothy Kenny, and Louise Brewer

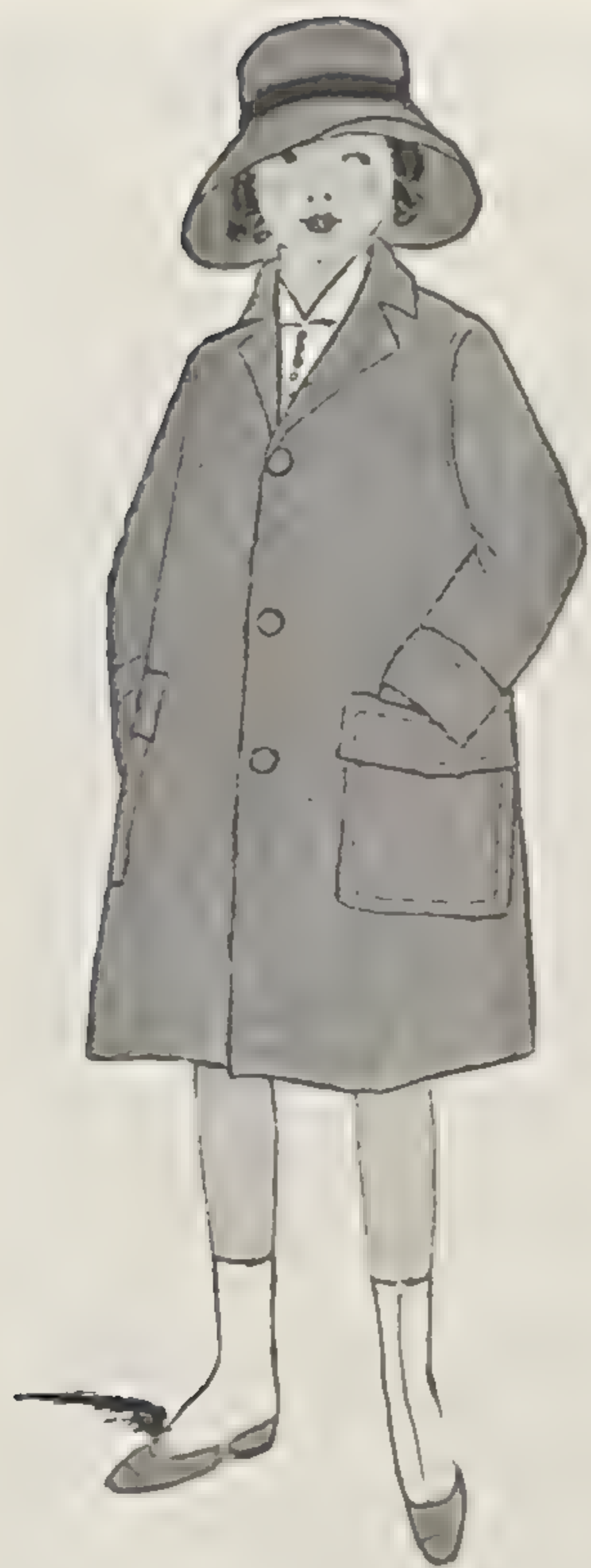


Photograph by Robert Conklin



THESE DE PINNA COSTUMES DO MUCH TO LES-

SEN THE ANNUAL AUTUMN MONOTONY OF SCHOOL



Boys will be boys, and sometimes girls will, too; that is why she slid her hands in the pockets of her coat, which is copied directly from her brother's. It is of a gray woolen mixture with black bone buttons strictly for service, not for ornament



The trail of the chalk-dust has not yet dimmed the radiance of his shining morning face; and perhaps it won't show on the school suit which is as a school suit should be—of a greenish-gray woolen mixture fastened with black bone buttons



The Never-Never Land is recruited from such as these: little girls whose curls go into careless raptures, and whose hats perch at debonair angles. To that she adds a smart little serge frock with an apricot linen collar, and apricot smocking

The rhythmical pose, the baton, and the blissful expression lead one to suspect her of being the director of the school orchestra. She wears a new dress of rough blue serge stitched with canary yellow worsted. Canary colored linen crash forms collar and cuffs



In spite of what happened to Robinson Crusoe, and in spite of modern submarines, all little boys dream of running away to sea; so, before a mother gives her Jack this regulation English man-of-war sailor suit—and parental permission—she ought to make sure of his filial affection



Preparedness for calisthenics, and foresight in the matter of playground sports are both taken care of when she wears a pair of blue serge bloomers under her school-day frock. They can, of course, be made in any other color to match the skirt or the temperament of the day



On a page of school suits there should be one for the little boy who likes to go to Sunday school; there are such little boys, and for them was designed this suit of white mercerized poplin with pointed collar and cuffs of lavender linen, and a wide belt of white and lavender linen



In Paris, it rains whenever it can't think of anything else to do. However, there are occasional bright moments, like this one



A straight and narrow background for a collar and a row of buttons—is improbable, but such simple things do happen, even in Paris



All the bravery is not in the trenches. Paris still holds this dauntless young person who, with heroic boredom, faces the camera



It was the hottest day of summer; therefore, the only thing for a true Parisienne to do was to don her summer furs and look cool

PARIS PREDICTS FAIR AND SLIMMER



WORTH

This is the idiomatic French for "simplicity"—a yellow organdy frock embroidered in white, with white lace terminations, and a checker-board sash

IF it continues to rain in Paris we shall all develop fins," grumbled an old compatriot the other day; and really, one feels in danger of becoming amphibious at least. It rained all winter, it has rained all spring, and it is still raining. The wet weather has ruined the clothes and the tempers of

Not Content with Even Its Present State of Slim Hooplessness, Paris Is Listening to Rumors of the Directoire



If she is armed with her faithful police dogs, she defies the Zeppelins to do their worst. The dogs, we hasten to add, though of German extraction, have become French citizens



WORTH

It was just a simple little white frock, all plaited of tulle and flowers of lace, until a black lace scarf crossed its path—and look what it has become to-day

Parisians, has turned mild and gentle folk into crabbed austere personages, and has changed all the chauffeurs into brigands. It was one of the latter who drove my taxi a few days ago, and who, after touching only the "high spots" in Paris, finally drew up at the wrong address and demanded an extra fee "because it was raining."



PREMET

"It's not raining francs," said I, and philosophically footed it to my destination.

A crowd in the street blocked my way, and while trying to steer a comparatively dry course between dripping umbrellas and more or less moist human beings, I heard some one say, "Mme. Poincaré is in the *sous-sol*." Consternation seized me. There must have been an accident. How did Mme. Poincaré fall into the cellar? Who would help her out? Was there a Taube hovering near—should I also hide in the cellar? These and other questions assailed my mind, for an instant. Then I realized that it was the opening day of "Les Visions de Guerre," and that Mme. Poincaré, who is devoted to affairs of this sort, was lending her presence to the occasion. And in a moment she appeared, prettily frocked in dark sprigged taffeta (the Lelong model—sketched on page 63 of the April 15 issue of Vogue) and a black tulle hat with up-standing tulle wings. With her companion, she entered a waiting automobile and was driven away—and the crowd melted away like magic.

THE EVANESCENT PARIS CROWD

There is something uncanny about a Paris crowd. It emerges from nowhere, apparently, and vanishes again into thin air. A short time ago, there was one day a great crowd in front of the Café de la Paix. There is always more or less of a crowd around this historic café but this was something unusual. Smitten with curiosity, as I skirted the group I stared on tiptoe—for in wartime curiosity is permissible—and saw Navarre, the hero of no one knows how many aerial exploits, sitting at one of the little tables. Embarrassed at first by the naive homage of the crowd, he grinned. The grin became a laugh and the laugh a roar, in which the crowd joined. But Navarre had had enough of notoriety for the moment, and signalling to the waiter he paid his reckoning and walked away. And when I looked about for the crowd—it was not there!



PREMET

This designer can no longer go as far as he pleases with puffs and plaits; that isn't being done this season. But he makes good use of his beloved pockets in this gray linen frock, brightened with yellow embroidery

This muslin frock had the narrowest of escapes from being orange, it was such a vivid yellow. Aside from that, its life was an uneventful one—just a collection of plaits and a girdle of narrow black grosgrain ribbon



JENNY



GAUTHIER

The minimum of black marquisette, black Chantilly, and a bright red velvet bow or two—oh, they never, never did things like that when Mother was a girl, did they?

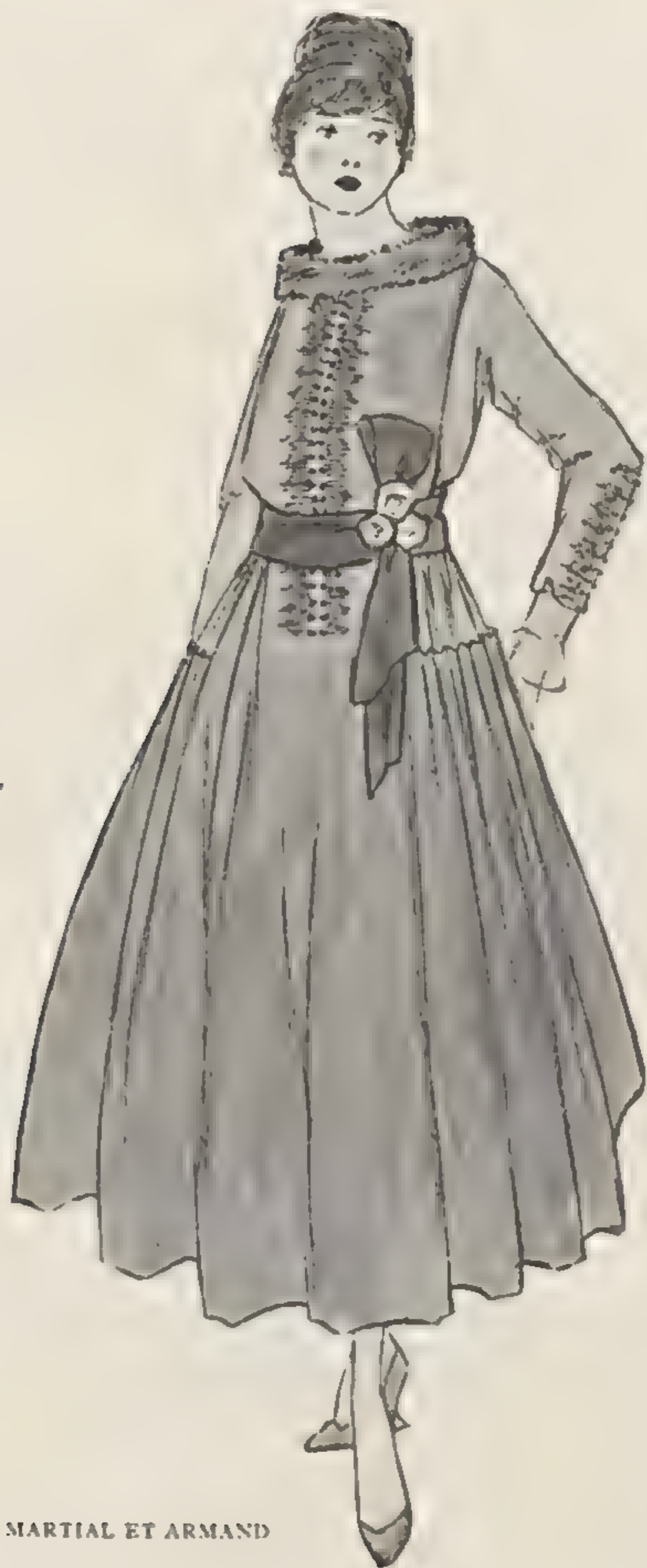
(Above) When the censor went away for the week-end, this arrangement of white toile de soie dotted with violet-edged bits of blue toile de soie made its brief appearance

On just one suit of taupe velours de soie, the designer lavished enough taupe fur (species unknown) to stock a full-sized zoo. The hat is of rose felt and rose ribbon

Coats like this one of beige cloth, collared and cuffed with brown velvet, hide from the curious world whether one is as staring as usual or as Directoire as threatened



JENNY



MARTIAL ET ARMAND

"Southern Pine Association, Alabama," reads a sign above one of the sections of a booth in the "Cité Reconstituée," that exhibition designed to aid the poor people of France in rebuilding their homes, which now rears its barren exterior on the terrace of the Tuileries gardens, overlooking the place de la Concorde. The City, which was opened several weeks ago, is still singularly unfinished. Here and there, one of the small houses suggests some European style of architecture, but generally the City resembles a collection of those portable garages which disfigure the back yards of almost every suburban town in America. Corrugated iron roofs, "four-square" construction, timbered outer walls—all the garage features are there.

FRANCE CONSIDERS RECONSTRUCTION

The buildings comprise dwellings, school-houses, shops, post-offices—in short, all the necessary buildings of a small town, but each one wears a curiously impermanent air, and each one, in spite of its French construction, is amusingly American. It is the American portable house masquerading in French guise and it is very droll. Some of the tiny interiors of the dwellings are rather cleverly fitted up with painted furniture and gay china, but most of them are undeniably dreary. The price is an attraction, for some of these little houses cost no more than fifteen hundred francs, furnished—after a fashion. Checked muslin is employed generally for curtains; but in one of the more pretentious dwellings I noticed hangings of cerise flannel—no less—trimmed with a band of black velvet.

(Continued on page 50)



MARTIAL ET ARMAND

It took all sorts of things to make this frock. It began with gray rabbit, and then it became gray-embroidered gray velvet, with sleeves and skirt yoke of gray mousseline de soie. Besides all that, there was a belt of roses and blue ribbon

When a gown sets out to be dignified, it usually manages to end up in bands of gold lace. This one, of chestnut colored satin and chestnut colored mousseline, was no exception; it even went further and insisted on gold buttons



BEER

Sometimes, when one is possessed with the desire to see what sweet simplicity feels like, one may wear an old-blue tussur frock, plaited to the very end, pocketed, and embroidered occasionally in old-blue thread



LELONG

The designer patiently built it up, layer by layer, of old-blue cloth and old-blue voile, and then, to show off his handiwork, set it all over a white underdress



LELONG

As the days grow shorter, the coats grow longer; that is a law of nature. This suit of gray cloth emphasizes its length of coat with a band of gray rabbit

IN A BLAZE OF SUMMER SUN-
LIGHT, THE UNCOMMON OR GAR-
DEN COSTUME MAKES ITS DÉBUT

Guided by that sixth sense which some fortunate women possess, she made straight for that corner of the garden which was most becoming to her, and there she posed in a frock of electric blue chiffon, printed with varicolored flowers, and ending in écreu batiste collar and cuffs. Her hat began with a crown of pink roses, then turned into a wired blue tulle brim

(Below) A white net frock always leads the simplest of lives: nothing ever seems to happen to it beyond a few tucks, a frill or so, and some embroidery. This one, though, was original enough to insist on a dark blue velvet girdle and a knot of lilies-of-the-valley and roses, that was the cause of its success. The hat is of white straw, trimmed with—oh, the last thing you would expect—the gray feathers of some late lamented sea-gull



(Left) The frock itself is of white voile, but its reason for being is in its insets of red and white checked taffeta, outlined with red ribbon. There are such accessories as a taffeta belt and a white straw hat, with a white ribbon drawn casually over its crown and eventually bursting into a bow. The costumes on these two pages selected as a background the Japanese tea-garden at the Ritz-Carlton

MODELS FROM J. M. GIDDING



COOL ARRANGEMENTS OF CHIFFON, NET, AND VOILE—THESE ARE THE LAST FROCKS OF SUMMER

It is all of thin white voile, ruffled with crisp little pale blue faille ribbons, and so cool and summery it is that one trembles lest fair woman, with all her usual logic, pronounce it a winter frock and save it till the snow flies. The hat all depends on one's point of view; on top, it is a sweep of white taffeta; beneath, it is a stretch of black velvet

(Below) Gardens were just made to surround frocks like this old-time affair of white organdy. There is a white ribbon-trimmed organdy cape, just to be quaint, and a tiny prim bouquet, for the same reason. The black velvet hat is faced with pink silk, a black lace veil is irrevocably joined to it, and (we left the surprise till the last) those ornaments are of steel



One must have all the optimism of extreme youth to push in the empty waters of an oriental tea-garden. The young sportsman at the left wears a smock of pink and white striped handkerchief linen, gabled at belt, and collared and cuffed with organdy. Her friend, the present bystander, wears a white linen frock with blue ribbon run through its back waist and a tiny bouquet in front. Her lace hat is lined with pink silk. Frocks and hat from Gebrüder Mosse

SOCIETY MASTERS

THE THREE P'S—PRE-

PAREDNESS, POLITICS,

AND PATRIOTISM



(Left) Mrs. Oliver Harriman and her sons, Jack and J. Borden Harriman, at her country home, "Ridgeleigh," White Plains, New York, where Mrs. Harriman gave a "military tea" to increase the funds of the Junior Patriotic League—funds destined to send to the Plattsburg military training camp young men who could not otherwise indulge in "preparedness"



Photograph from Bain News Service

(Oval) Mr. Vincent Astor (left), Miss Harriette Post, and Mrs. Vincent Astor (extreme right) at the presentation, by citizens of New York, of a hydroaeroplane to the Second Battalion, New York Naval Militia. The hydroaeroplane was christened by Mrs. Astor



© Bain News Service

Miss Muriel Vanderbilt and Master William K. Vanderbilt 3rd, children of Mrs. William K. Vanderbilt, Jr., were present at the reception given Mr. Charles E. Hughes at Mrs. Harry Payne Whitney's residence at Wheatley Hills by the Women's National Committee of the Hughes Alliance



Three photographs © Underwood and Underwood

Mrs. Austen Gray was one of the leaders of the Independence Day Parade at Newport, and behind her, in excellent step, march (left to right) Miss Mimi Scott, Mrs. Henry Pierrepont Perry, (fourth from the left) Mrs. John Sanford, Miss A. Stuart, Miss Louise Scott, and Mrs. Arthur Iselin, for, believing in preparedness, they prepared for this event

Mrs. French Vanderbilt, one of the active members of the Red Cross Organization at Newport, has taken up the study of nursing and first aid to the injured



Photograph by Paul Thompson

Not many rides to come, perhaps not even his rides to hounds or those when his favorite wins sweepstakes, will eclipse for Master Harry T. Peters, son of Mr. Harry T. Peters, the time when in half-hose he was six-year-old champion rider of Long Island on his sturdy round "Snowball"

The most difficult thing to catch, next to quicksilver, is a quiet moment in the life of a small boy and a dog. But Master Carter Carnegie, son of Mr. Thomas Carnegie, sat still to coax his companion to do the same

Photograph by Bachrach



Photograph by Davis and Sanford

AT COUNTRY HOMES IN THE SUMMER COLONIES

ABOUT NEW YORK, THE YOUNGEST GENERATION

PLAYS, IDLES, OR TURNS SPORTSMAN



Two photographs by Jessie Tarbox Beals, Inc.

Narcissus came to grief by using a watery mirror, but Miss Frances Robbins knows that girls have special privileges, and anyway she is only cooling her hands. Miss Frances is the daughter of Mr. Harry Pelham Robbins; the pool is the garden pool of "Pelham Farm," Southampton

Some boys collect stamps, others collect birds; as photographs materialize the Airedales win. Master Gideon de Forest, son of Mr. E. L. de Forest, with "Nibbick" and "Tweedy;" his cousin, Master George de Forest, son of Mr. Shepherd K. de Forest, with "Ben" and "Tuffy"



Photographs by Ira L. Hill

Even with all the dignity of her decade of years she finds it hard to impress grown-up levity with the respect due to extreme youth. Still, a new hat will serve to add a few necessary inches. This one has rows of royal blue ribbon, picot-edged, sewed across the crown in semicircles. A wooden ornament hangs, like a bobbing tassel, in the front



Her nose wants to curl and her hair doesn't; but she has done her best to cover up nature's mistakes by a hat of dull bronze cloth, trimmed with binding, buttons, and straps of silver, and faced with flesh colored satin



She can't be a red cross nurse, nor a boy scout, but she can wear an earnest expression and a khaki colored velvet hat. The girlish touch is a navy blue moire ribbon run through a steel buckle. Three photographed hats from Rawak



This hat really does need some extra trimming in the form of a pleasant smile. Such pouting gloom can not match a bonnet of rose wool jersey cloth, which is edged around with scallops of gray worsied and gaily punctuated with blue china buttons. She may feel, however, that she is expressing the mood of the midnight blue velvet facing



They call it a Chinese character hat; and the antipodes ought to be proud to have their character explained to them in sulphur colored felt, faced with peacock blue satin, and embroidered with queer shapes in worsteds of vivid purple, royal blue, and still more sulphur color

REPEATING ITS SUCCESS IN GROWN-UP MILLINERY,
VELVET SPREADS ITSELF OVER THE NEW AUTUMN
HATS FOR CHILDREN; BUT FELT AND JERSEY
CLOTH WILL RIVAL IT IN THE LATER SEASON



A subtle stage in girl-evolution is when she prefers a new hat named Rosalie to a new doll. The hat is blue velvet, faced with Gainsborough blue satin, and trimmed with a golden yellow ribbon embroidered in Pompadour colors



She is so young she must know by instinct only that the effectiveness of eyes is increased by framing them in a picture hat. Its drooping brim and round crown are of velvet in dark old bronze color and it is charmed with a feather of Nattier blue. Four sketched hats from Ogilvie



Back to the days of 1830 went the artist and returned with the white linen suit and the frilled white blouse worn by the gentleman at the left. The coy young lady with eyes modestly cast down the way eyes used to be worn a century or so ago, begins with a Charlotte Corday cap of embroidered organdy, tied with black velvet, and continues into a white muslin frock, dotted with red cherries and adorned with a white net fichu

Costumes designed by Helen Dryden

The extremely young gentleman is a reincarnated Kate Greenway drawing. The brief history of his costume is told in a frilled white linen blouse, a black-figured ran silk girdle, and a pair of old-blue linen trousers. His solicitous elder sister wears a frock of pale pink embroidered organdy. Her waist-line climbed as high as was humanly possible and then called attention to itself by old-blue ribbon and pink rosebuds

A LINE HERE, A TOUCH THERE—AND

THE COSTUMES OF DAY-BEFORE-YESTER-

DAY BECOME THE COSTUMES OF TO-DAY



WHEN THEY HEARD THE WEDDING

MARCH, A FLOWER GIRL AND A PAGE

STEPPED OUT OF THEIR CANVASES

She came straight from a Vigée-Lebrun painting, this pocket edition of a flower girl, and she wears white organdy. Her fichu is strictly according to Mme. Lebrun, and it ends in a knot of pastel-tinted satin flowers like those which wreath her hair and her skirt, and her basket of pink roses is hung on a ribbon and a bow of black velvet



There is an ultra-modern little girl, too—a smart sophisticated, day-after-to-morrow sort of young person, clad in crisp black taffeta with blue ribbon streamers to swirl about her and ensnare the hearts of future Yale graduates



The page, who is obviously deep in the agonies of first love, derives his costume from a Chardin painting. It is of pale blue moire, with bands of black, and his flowers, too, hang from a black velvet ribbon. The only difficulty about the costume lies in persuading a small, sturdy, self-conscious, American boy that to be quaint is greatly to be desired

THE SMALL PARISIENNE MAKES THE MOST
OF BRIEF OPPORTUNITIES IN DRESSES

PARIS IMPRESSES ON THE YOUTHFUL MIND
THAT ONE IS NEVER TOO YOUNG FOR TAFFETA



(Above) Lucie Hamar saw no reason why stripes should be sacred to grown-ups; she striped a violet taffeta hat with black silk braid and was so pleased with the result that she decorated it with a violet tassel and a salmon colored one



(Below) One will jump rope with a decided French accent if her rope-jumping costume consist of a green muslin frock, striped narrowly in black and broadly in darker green. This and designs below by Rapéno



"Taffeta" seems to be the first word that tiny French girls lisp. They almost immediately demand such frocks as this—a glorified smock of taupe taffeta, laced with more taupe taffeta and bordered with pink taffeta roses and a pink taffeta skirt, tucked to the limit. The bonnet is green taffeta



To begin in the middle, there is a rose crêpe frock, peppered with embroidered dots, bounded on all sides with scalloped frills, and adorned with blue buttons. The beginning and the end are, respectively, a blue velvet hat faced with rose crêpe, and rose socks and white slippers

(Below) She plays a game that is a remote relation to quoits and a distant cousin to diabolos, and she plays it in a coat of tan velours, buttoned within an inch of its hem and edged with beaver. Beaver, a narrow edge of it, is the only brim permitted to her tan and black striped hat

(Below) A "skatinette," some people call that ingenious vehicle; other experienced persons briefly and bitterly term it a "collider." But all agree that the costume for it is a blue taffeta coat and a blue taffeta bonnet with a rose and white crown and plump pompons



FROM AN OLD FRENCH BOOK, CONTAINING WOODCUTS OF THE CHARACTERS IN

THE MEDIEVAL "DANCE OF DEATH," CAME THE INSPIRATION FOR THESE DESIGNS



There seemed to be an inspiration lurking in all those costumes where one would least expect to find it. The laborer's costume is responsible for this hat and cape, translated in terms of green velvet



In this book, quaint old woodcuts showed people of every rank and trade. The duke's costume, rejuvenated and feminized, becomes an underdress of cerise silk, and a black velvet tunic (two straight pieces, tied at the hips and shoulders), embroidered in cerise and silver



Some people might have looked at the canon's costume and have seen merely a canon's costume. But, fortunately, just the right person looked at it: she turned it into white linen, embroidered with dull blues and greens, and behold, it was a little girl's frock of amazing smartness



(Above) There was a woodcut of a pilgrim, too, in that strange old book, and this is what became of his costume. It is a next winter coat of brown velours, caped with brown velvet and banded with slim strips of fitch. The brown velvet hat, with a braided cockle shell for trimming, impresses the "Hear no evil" doctrine on its wearer

(Above) Imagine taking a little girl's frock from a rare old woodcut which reverently pictured the pope—but then, artists never were respecters of persons. To date the frock to-day, it is of blue taffeta, plaited up to a blue serge yoke, and hung with blue tassels. A fluff of white fur perches impudently on the ecclesiastical hat of black velvet

Designs by Claire Avery

No less a dignitary than the constable was the source of this young person's costume. It is of rose colored linen, embroidered with black wherever it comes to a conclusion, and it is just made to play in. The hat is a brim of rose straw, a black velvet crown, and a dangling rose colored tassel

The sergeant took part in that ancient dance, and his costume lives again in this small coat. It is of dark blue velours, with collar and cuffs of mustard colored velours, and it almost turns itself inside out, so proud it is of its mustard velours lining. The blue velours hat has a mustard quill



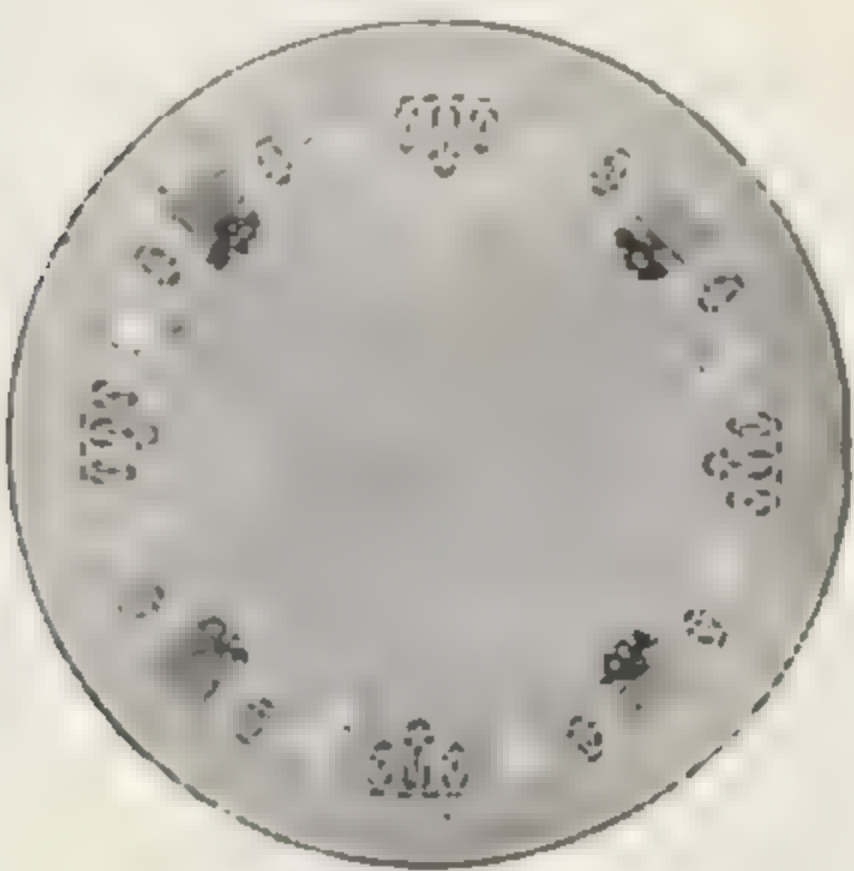
THE DECORATOR ENTERS THE NURSERY

MUCH has been done in recent years to develop in children the ability to appreciate and enjoy beauty. Since the means to this end is through the training of the eye, a most important measure is to maintain in the intimate surroundings such beauty as appeals to and stimulates the child's imagination. It is not sufficient that the nursery should be immaculate and harmonious; it must express child personality as the rest of the house expresses the personality of the grown-ups who dwell in it, and it should so accustom the child to beauty in his own possessions that he looks instinctively for it in the outside world.

NURSERY DECORATIONS

It is in the interest of such decoration as this that two sisters, Ethel and Grace Quackenbush, have joined forces in New York in an ideal combination of a decorator and a former illustrator of children's books. That same understanding of the child mind which created picture-books which were the delight of children, now originates the most engaging of painted decorations—fairies, rabbits, flowers, and story-book scenes—for furniture and woodwork, while the general plan of decoration and furnishings is in the hands of the decorator member of the firm. The work of this firm is

In detail the top of the table at the right is like this circle below; in green-blue with white rabbits and pink flowers alternating, a fanciful procession



In the room for the two small sons of Mr. Walter Douglas, the decorator began with the walls and carpet of neutral tone; then she added furniture of a very green-blue, lined with darker blue, and painted the woodwork to match. It was then that the illustrator began to see pictures and she placed them in decorative order on furniture and woodwork



of wide range. It begins with the designing or selecting and decorating of single pieces of furniture at prices not beyond the limits of even moderate means, and it extends even to the complete designing and furnishing of the most complete and beautiful of nurseries for homes of unlimited means.

FOR DAY OR NIGHT

In the case of new houses, this work is often done in collaboration with the architect who is building the house. Several nurseries, adapted to children of different ages or to the uses of day or night, are, of course, frequently included in one house, and this gives opportunity for interesting variety of treatment. Yet another branch of the work is the planning and furnishing of the play-houses in gardens or near-by woods which are accepted as the children's natural rights upon so many large estates. Photographs of the nurseries of two New York homes, decorated by the Misses Quackenbush, are reproduced on this page. In these nurseries, walls and floor are kept plain and done in soft neutral tones, and the woodwork is painted to match the ground color of the furniture. This furniture, which in size and style is suited to the use of children, is of simple and excellent design and all the decoration upon it is protected by a hard rubbed-down finish easily cleaned and uninjured by washing.

In this oval, a detail from the cupboard door shown below it, a blue fairy rides a white goose across the yellow background brightened by pink flowers



The Douglas nursery holds a complete set of furniture for each of the two boys, each set an exact duplicate and each designed and decorated to delight youthful eyes

The Straight nursery is of a delicate cream, but its delicacy need not be feared, for all the painting of these nursery decorators has a rubbed-down finish designed to stand washing

The nursery for the home of Mr. Willard D. Straight (left and right), was done in collaboration with Delano and Aldrich, architects. The exceptional equipment of toy closets is decorated with fairy scenes and conventionalized dragon-flies



A S S E E N b y H I M

IN these parlous days of war abroad and elections at home, the fate of those who take active part in neither is indeed an anæmic one. If one could only go forth and orate for his presidential candidate, he—but it isn't done; and besides, soap boxes and greasy crowds go together. There are times when I really don't care how the masses vote. At other times I see myself addressing a great crowd of earnest laborers who throw up their hats and huzzah when I have just finished a well-rounded period.

Indeed, there is no telling how the break-up in these times might affect me if I did not have my Uncle George, venerable, irritable old man, to look after. However, he is willing to confess that he is most comfortable in his new suburban retreat, that he had wonderful success with a first year of roses, that he will have prize strawberries next year and peaches the year after, and that the vineyard gives him great satisfaction. Now and then he grows eloquent on the subjects of hay and alfalfa and fodder and grass and wheat. I am glad that the dear old gentleman is removed from the exciting centers and that only faint echoes of the doings of the world invade his retreat. However, I do wish that our pleasures, his and mine, were not too much like toddy with the stick left out.

I think I would be quite satisfied if only our summer novels had a little red in them. Why does the hero nevermore start at the presence of his lady, turn color, and murmur, "Beauty-ravishing?" Instead he walks up glibly to her with, "You're looking rather fit." The novelists have only gone half-heartedly to their work. But what can they do? In these times of sudden surprises anything they write may become *démodé* before the pages arrive in proof from the printer. The times are kaleidoscopic.

TO RENDER THE READER IMMUNE FROM SURPRISE

War books are almost as impossible to do as novels unless an author lards his readers with a long preface to explain that he has chronicled events up to and not beyond such and such an hour; that it is not his fault if, when his book arrives damp from the press, the lion and the lamb shall have lain down together, though he wrote only to prove they would always be upstanding. Neither can a writer on plain American politics be longer very sure of his ground. By the time he has a disquisition finished on "The Footfall of Peace," the heavy

The Passive Oyster in Society Is the Only Real Slacker; He Drops His Presence on a Company and It Stifles for Lack of Wit

tread of the Colonel and his troopers may be heard all over the land, as they trail from one Bull Mooser to another, gathering up the fight.

We have not languished entirely, however. In the fashion of the times we have had a military revival. The son of an old friend, a gallant young guardsman wearing a coveted and well-earned decoration, is over on a furlough, and he has come out to the farm and supplied us with thrilling details of events from Somewhere in France. Another, a young relative of our own, who was with Pershing on that memorable expedition in June, has also been with us. The real things they could tell us, the things they had been in, were far and away more dramatic than any printed stories we had yet read. But these visits, delightful and stirring though they were, proved deleterious for that reason, too, in somehow reminding the old gentleman that his time is flying, that the younger generation has the grip now. I am sure even his garden stood to him as a symbol of it, for he said, "My garden rests after the first bloom of early summer and I am far along in my autumn."

TO OFFSET THE PASSIVE OYSTER

It is not for every one to be doing epoch-making things in this epoch-making era; there are humbler (and it may be pleasanter) things to be done; things too, that do not mark one as a slacker. One does not forget a certain summer at Newport, when every one who could was either in Cuba or with Dewey or in camp or in yachts cruising southern waters. It was then that a clever if volatile young man came along, a mere youth from the provinces, who set out to amuse interned society. He did it so well that he became a leader, an authority, a much advertised and paragraphed person. What greater glory is there than the apotheosis of being well advertised? And the present season offers no less to the ingenious. Whoever can think up a new step, a new rule at bridge, a new way of making a dinner go, has a chance to make quick fame. A recent essayist gave this excellent bit of advice. "Never do anything, just because other people do it." I suppose the prudent will say it reminds them of that dangerous epigram,

"Never explain. Your friends don't need it, and your enemies won't believe it." I think a little salt of danger savors the tasteless whole of conventionality. Anyway, the passive oyster is the only real slacker, socially. His heavy presence weights down the lightest minds. He takes his persiflant neighbor literally.

FOR A UNIT OF POPULATION

It is a delightful experience in these days, when one is little more than a unit of population and figures mainly in the census, to receive letters from unknown but appreciative friends. I have one from a southern gentlewoman who wants to know how grows the garden of Uncle George. She also asks advice about a pleasure she is having laid out. Her place has the great natural advantages of a mountain town of the south in that glorious land of the sky, a situation quite different from Uncle George's few flat Long Island acres. I think her garden should be a veritable old-fashioned southern garden, restful and shady, a trifle formal, even stiff if you will, but not ornate. It should suggest the simple stateliness of colonial times. There is a wealth of flora and evergreen in that climate from which to choose. Both bush and climbing roses bloom until late autumn and there are no lack of vines. Perhaps a summer house might be covered with both roses and vines, for even here we clothe every unsightly object with green and bloom. I have never forgotten that I once saw a hideous necessity of a water tank in a garden transformed by its garb of crimson ramblers and scarlet runners.

I am sure it is not my imagination that makes me believe that farmhouses are surrounded more by flowers than they used to be. Every motorist believes it, and they say the motor roads have done it. I know a certain suburb of New York where miles of dreary bare yards are transformed now into an endless garden, monotonous but trim lawns and small parks. The very factories in this neighborhood have their ugliness concealed by vines and terraced flower-beds.

Another recent and almost new experience of mine (to add to those I recently narrated) has been a cocktail, and my newest advice is, "Don't be beguiled by the Allied cocktail." It has seven liquors in it, including slivovitz for Poland. I took one at the Allied Bazaar in June and it had a potent effect on my pocket-book. Perhaps that was the intention for I saw flint hearted multi-millionaires loosen up immediately after partaking of one.

THE PUPPET PLAY OF AN ARTIST

WHEN M. Lepape works he designs costumes and decorations, and when he plays he fashions marionnettes like those shown at the Pavillon de Marsan in the exposition of French toys. Droll little figures they are, costumed in the Lepape fashion. We recognize all our friends, the Pierrots, the Pierrettes, and the Harlequins. Fashioned daintily of brilliant bits of silk are their tiny garments, embroidered in colored silks and carefully finished in detail. Pierrette in bodice and skirt of gold gauze and white chiffon *pantalon*—all ruffled with swan's-down—smiles engagingly at Harlequin in a brave blue cloak—Harlequin, who ignores her! Spinelli appeared in "L'Ecole des Civils" at the Athénée, frocked like the Columbine but minus the braceleted *pantalon*.



These figurines adorn fans and theatrical programs and have appeared in various French journals. Every one knows Lepape's little people; every one loves them. And the marionnettes are liked most of all. They are classed as bibelots and are bought and placed in cabinets, to smile their lives away under glass. Made carefully by M. Lepape himself, painted and frocked under his personal supervision, each tiny figure is a real personage—a whimsical being with enduring charm.

Before Lepape's vitrine in the Pavillon de Marsan, a crowd is constantly to be found. The marionnettes are irresistibly fascinating. They are Lepapes.

Each of the marionnettes is a whimsical little being with enduring charm—the charm of gay colors, dainty silks, and Lepape



Photograph by McCaul and Dickson

MRS. ARTHUR SCOTT BURDEN AND HER DAUGHTER, EILEEN

Mrs. Burden and her little daughter are posed after the lovely fashion of Madame Lebrun's famous painting of herself and daughter. Mrs. Burden has spent the spring and early summer at her country place in Brookville, Long Island. The latter part of the summer she will be at her home in Newport, "Elm Court"

THE CRITIC NAMES THE PARENT

"I Like the Sound of It," Thought a Father
and Named the Child "Homicide"; but Only
the Smiths Are Entitled to Such a Floater
to Buoy Them Up from Social Oblivion

IN the bestowal of names, whether geographical or personal, Americans have shown themselves singularly lacking in a sense of the fitness of things and in the historic sense. Fortunately some of our place names derived from the Indians are among the most beautiful to be found anywhere upon the map of the world. What earthly stream has a lovelier name than Shenandoah, one worthy of its significance, "Daughter of the Stars"? Robert Louis Stevenson was charmed with the names Delaware and Susquehanna when he first crossed these rivers in a journey southward from New York. Alabama, Altamaha, Tallahassee, Scioto, Miami, and Niobrara are excellent river names; they all have undulant syllables that seem to suggest the movement and sparkle of living waters. Most of the older states have, also, dignified and significant place names imported from the British Isles. But with these go thousands of meaningless and unmusical titles bestowed with thoughtless stupidity upon cities, towns, islands, and mountains. The man who peppered central New York with names from the classical dictionary deserves to have set up to his memory somewhere a tablet reviling his tasteless pedantry. Names of Indian origin have the best possible reason for being, and so have the surviving French names in the Mississippi basin, because they are of historical origin. So, too, the Spanish place names of the region beyond the Rocky Mountains have a right to live. In nearly every state, however, there are not only vulgar and unmusical place names of home manufacture, but others imported from the most remote parts of Europe. Maine swarms with those of foreign origin. There is a Vienna in Maryland. There are few states without an Athens and a Naples. There is a Paris in Kentucky. All such are bestowed without a sense of propriety, and above all without a sense of humor.

IN the matter of personal names our sponsors in baptism have often been, rather, sinners in baptism. New England has never shaken off the habit of disfiguring children with the most unmusical names to be found in the Hebrew scriptures. The south is no better. In Maryland there was once a passion for names of Greek derivation, as Euphemia, Anadasia, Atalanta. One woman struggled through life in New England with the burden of Abial Vestina, and two maiden ladies in western Pennsylvania, now gone to their account, were named Lonely and Desolate Mushrush. This surname, one might think, was enough in these instances, without those ghastly prænomens.

A SUMMER visitor in New Hampshire was puzzled to hear one child of the household called Kirie, and on asking how the name was spelled, she found that the par-

ents of the child had actually had her baptized as "Ça Ira," which is the burden of the French Marseillaise, a phrase suggested by Franklin, who exclaimed of the nascent revolution, "It will go." One can guess within a year or two many an American's age by his initials, often those of a president or a candidate for the presidency. As a matter of fact, most of the presidents have had plain, if commonplace, names and no boy named in honor of a president goes through life ashamed of it. A marked vein of romanticism is seen in American Christian names. Stanley, Clifford, and Reginald have been favorites for boys. When a Roy or a Guerdon turns out a purblind, rickety, stunted wretch of humanity, the irony of the baptism becomes cruel. Newly enriched American families have shown a marked taste for the high-sounding Irish and English names. The daughter of many a multimillionaire, not himself born in the purple, masquerades as Gladys, Guinevere, or Geraldine. As to our simple colored folk, they have a strongly romantic taste in names. Lillie is one of their favorites, and they like the strange and unusual quite as much as the beautiful. A negro child was found in West Virginia with the name Homicide, bestowed by the father because he had been fascinated with the word when attending court as a witness. The natural religious tendencies of colored people have been shown amazingly in such actual names as "Eliza-Belle-Arise-And-Tell-the-Glories-of-Emmanuel Jackson. Even this perhaps gives a child more prestige than to be one of a series. One family of six girls (they were native Americans) grew up under the chain stitch connection of Meleeney, Melaney, Meliney, Meloney, Frances, and Caldoney.

IT should be as far as possible an accepted principle in name-giving that surname and Christian name do not present a violent contrast either of origin or of connotation. Reginald Mudge is hardly a permissible combination. Orlando Furioso Bump, once the name of a real person, is too suggestive of an automobile accident. Levin Catts, still extant, provokes the ribald to unseemly mirth. It is well if possible to choose a Christian name of like origin with the surname. Many a good old Dutch surname loses half its effect when preceded by a Christian name from the English, French, or Italian. Most parents, indeed, bestow Christian names without a thought of their significance. Probably few persons know that Margaret means pearl, and Katharine pure. There is much to be said for the southern custom of bestowing upon girls as well as boys the name of the mother's family, or of some surname further back in the connection. As to the Smiths, they are absolved from all the rules of name giving, and entitled to find what floater they can to buoy them up on the threatening sea of business and social oblivion.



"YOUNG AMERICA" CHOOSES "ME AND MY
DOG" FOR A SUBTITLE TO ITS SUMMER PLAY



©, 1916, International Film Service, Inc.

Miss Martha Kramer, daughter of Mr. A. Ludlow Kramer, and Miss Eleanor Langley, daughter of Mr. William S. Langley, with their Pekingese playmates

(Right) "A little friend of all the world"—Master Samuel Stevens Sands (son of Mrs. Richard Whitney and grandson of Mrs. William K. Vanderbilt)

Master Vinson McLean (right below), son of Mr. Edward McLean, with Master Shirley Carter of the Virginia Carters, and Snowball, a "best" friend



Photograph by Campbell Studios

Miss Presh and Master Le Grand, the children of Mrs. Le Grand C. Gristwold, on the lawn of "Belle Cottage," Southampton, Long Island, with their Airedale, one of the ablest dogs in everything but photography. He has to be held in pose



Photograph by Edwin Levick

A little snobbery won't hurt even a Pekingese, it is evident, so long as he is in the arms of a friendly master. Masters Henry Bradley Martin and Howard Townsend Martin, sons of Mr. Bradley Martin

© Mr. and Mrs. Braden



© International News Service



They might be little anybodies feeding the animals in Central Park, just to look at them; but this zoo is in Madrid, and the children belong to King Alphonso of Spain; from oldest to youngest, Beatrice, Maria, Jean (his legs), and Gonzalo, not yet two

(Left) Arrayed for a fancy dress ball—this was before the Austrian tragedy and the outbreak of war—are the Archduchesses Gertrude and Hedwig (right), daughters of Archduke Francis Salcator and Princess Marie Valérie, younger daughter of Francis Joseph of Austria

CHILDREN OF THE ROYALTY

OF SPAIN, ITALY, SWEDEN, AND

AUSTRIA HAVING A ROYAL TIME

(Below) Recently Victor Emmanuel III, King of Italy, received the Italian Boy Scouts; some of them appear in the background. Princesses Giovanna (older) and Maria are on the donkey, with Princess Yolanda lending a firm hand. It is rumored that Princess Yolanda is engaged to the Crown Prince of England

(Left) © American Press Association



This is the Infant Alphonso, prince of Asturias, and oldest son (nine years old) of the King of Spain. King Alphonso has never neglected any sport that was on land or sea or air, and his son is his son. And some day he may be beating his father at polo

Prince Lennart, below, is duke of Småland; and only child of Prince William of Sweden, youngest son of King Gustaf. Prince Lennart is seven years old, and the inseparable companion of his "pratt friend," "Zulu," which his father brought to him as a very small cub from his last big game expedition



This and photograph at upper left of page © Underwood and Underwood

Two photographs © Exclusive News Agency, London

WHAT THEY READ

Of Course They Read Midsummer Fiction, for What Is Summer without the Novel?—but Poetry Takes a High Place

PROFESSOR STORK'S brave and enthusiastic attempt to give us in English verse, selections from the Swedish poems of Gustaf Fröding illustrates once more how hard is the task of translating poetry even into a language cognate to that of the poet. Even prose of the finer sort is extremely difficult of translation, and the exquisite aroma of poetry seems almost always to vanish in the process; indeed, much of what we accept as good translation of foreign poetry into English verse is really the result of a brilliant English poet's assimilation of the foreigner's matter, and the outgiving of the assimilation in what is essentially the translator's own poetry. Fitzgerald's translation of Omar Khayyam is, in effect, this; literal versions of Omar in English prose show how far Fitzgerald departed from the original. Calverley was the most brilliant English translator of poetry in the last century, because he had a mastery of technique approaching that of the greatest poets, and no mean gift of imagination. Longfellow's translation of Dante is, perhaps, the greatest service ever rendered by a third-rate poet to one of the highest rank. When Shelley translated Greek poetry he merely made it his own; and such in a sense is true of the living Gilbert Murray's translations of the Greek dramatists. Many lovers of Horace, some of them "amateurs" in both senses of the word, and some "professional," have been at great pains to put the odes into English rime. Some of each sort have approached in one or another ode, the "closeness" of Horace, his fineness of phrase, his urbanity of spirit; but a complete and happy translation of the Augustan lyricist into English verse can hardly be said to exist. Indeed, it may be said that few translators of foreign poetry into English verse have managed to get results as pleasing to those who can read even somewhat lamely the originals as these obtain from their own stumbling interpretations. How hard it would be to put into English rime a more satisfactory version of an exquisite bit from Lorenzo Stecchetti than this: "And I who heard what you did not say, loved you because you were silent"—a literal prose translation. Indeed, it were well if every translator of foreign poetry into English verse should give also a literal prose version, so that one might have a reasonable approach to the exact thought and sentiment of the original as an aid to enjoyment of the metrical translation.

THE POET'S CRAFT

GUSTAF FRÖDING: SELECTED POEMS, translated from the Swedish with an introduction by CHARLES WHARTON STORK, A.M., Ph.D., presents to the readers of English a considerable collection of the verse of the most popular poet of Sweden. Professor Stork's introduction sketches the modern development of lyric poetry in Sweden, and undertakes to indicate the place of Fröding among the European lyricists of the last century. Fröding, thinks the translator, more nearly resembled Burns than any other British poet; but surely Professor Stork does gross injustice to Burns in intimating that he and Fröding had also in common "dissipation" that rendered their later careers "unproductive and miserable." The occasional excesses of Burns did not render his life at any time long unproductive, though doubtless they helped to make him miserable; and it is doubtful whether ever for any long period he approached the condition of habitual dissipation. Professor Stork rates Fröding as a lyricist along with Goethe, Shelley, and Hugo, and strives with honest pains to carry over to us in translation this impression of the Swedish poet. But he

can not be said to have achieved high lyric success. One catches now and then a clear echo of the Swedish poet's music, a happy glimpse of his imaginative power, a taste of his audacious humor; but on the whole the result of the translator's labors is disappointing. Yet it was well worth while to make this attempt, and lovers of poetry will be grateful for such glimpses of Fröding as this volume affords, as also for the interesting bits of criticism and literary history in the introduction. (New York: The Macmillan Company; \$1.25 net.)

SINGING FIRES OF ERIN, by ELEANOR ROGERS COX, sums into a thin volume verse recently contributed by the author to various magazines, and other poems not hitherto published. Most of these poems deal with Irish heroic legends, though a few express present Irish aspiration. Who can say what the author might have added had her book been prepared after the recent dreadful events in Ireland? Mr. John P. Campbell supplies a frontispiece and a title page decoration in keeping with the highly symbolic text of the poems, and the author adds explanatory notes much needed by those unfamiliar with Irish legendary lore. The poems themselves, even when obscure because of subjects unfamiliar to most readers, have a delicious singing quality that will be recognized by every one sensitive to lyric beauty. Indeed, some of these verses have a sumptuous splendor of phrase and movement hard to match in current poetry, as, for example, "Dreaming of Cities Dead," which has lines no poet need be ashamed of. "Flight of Diarmid and Grainne," is another poem of rare charm. Another, slightly marred by an easily detected typographical blunder, is the noble "Grainne Returns to Tara." "Song of Emer" has a rare melody somewhat reminiscent of Swinburne. (New York: John Lane Company; \$1 net.)

TO-DAY AND TO-MORROW, by CHARLES HANSON TOWNE, gives us in about one hundred pages a good deal of the author's most recent verse. Mr. Towne's most conspicuous gift as a poet is the sympathetic imagination. It is this that lends the tinge of sadness to his poems dealing with city life; for example, in "The Children in the Corridors," in "City Roofs," and others. Hardly second, perhaps, indeed, first in his poetic equipment, is his strong feeling for the beauty of nature. The war poems



are good, but hardly among the best of the collection. So, too, "Baboon" and "Racing with the Rain" are clever, but hardly more than that. "After" is a truly delicious bit, and "On First Looking into the Manuscript of Endymion" seems to summon Keats himself from his Roman grave at the side of Shelley. Mr. Towne's experiments in *vers libre* are the least successful things in the book. Perhaps he is never more convincing than in such moods as he interprets in the poem entitled "Mysteries." (New York: George H. Doran Company; \$1 net.)

THE SHADOW-EATER, by BENJAMIN DE CASSERES, gives us a thick sheaf of poems in *vers libre*, by which medium the poet seeks to express his mood and his aspiration toward a philosophy of this "sorry scheme of things entire." What we should all ask of a poet is not a philosophy that we can accept as wise or wholesome, not a view of life that appeals to us as sound, but just the mind and heart of the man himself. Woe, however, to the poet, if in exercising the right of free speech and sincere self-expression, he gives us merely a message of despair and of hopeless rebellion; and woe even more to him, if, beneath his cries of outrage and protest, one ever seems to catch the note of self-conscious pose. Perhaps if Mr. De Casseres had not written his prose dedication (if such it may be called), even his most extravagant expressions in verse would not have excited suspicion of his sincerity. As to the poet's rebellions, they rather strongly suggest passages in Omar Khayyam, as does some of his scepticism; while a few of the best things in the book approach, without imitating, some moods of Whitman. These verses have a powerful imaginative quality, and their movement proves the author highly skilled in the management of *vers libre*. If he lives long enough to win a sane philosophy of life, perhaps he will make amends for a good deal that seems extravagant and unwholesome in this volume. (New York: Albert and Charles Boni; \$1 net.)

THE ART OF MIDSUMMER FICTION

SUSAN CLEGG AND HER LOVE AFFAIRS, by ANNE WARNER, continues the entertaining story of the talkative and self-reliant New England old maid, her beloved neighbor, Mrs. Lathrop, sundry other neighbors, and

the long missing Jathrop Lathrop. Susan opens the story by relating to Mrs. Lathrop a dream in which Jathrop, the absent son, returns home in the shape of a cat, and leaps out of the window. The dream comes true in part, for Jathrop really does return, though in his native semblance, rich through a lucky strike in the Klondike, and accompanied by a Chinese boy whom the jealous Susan mistakes for Jathrop's wife. After Jathrop's return the book is much occupied with his generous benefactions to his mother and Susan, with Susan's hopes and fears as to his matrimonial intentions toward herself, and, of course, with Susan's own eloquence. Those who have hitherto enjoyed Susan and her neighbors will find them no less entertaining here than in earlier books. As to the final status of Susan, whether maid, wife, or widow, it shall not here be revealed. As a comedy with a strong tincture of farce, "Susan Clegg and Her Love Affairs" ranks along with previous volumes in which Susan has entertained a large company. (Boston: Little Brown and Company; \$1.30 net.)

A CATHEDRAL SINGER, by JAMES LANE ALLEN, is a pathetic little story cast against the background of the vast unfinished structure dominating upper West-side New York, called The Cathedral of St. John the Divine. As usual, Mr. Allen is strongly southern in feeling, and extremely conscious of "race." His heroine is a Kentucky woman of austere and distinguished beauty, reduced to poverty and struggling in the flinty hardness of New York. His hero is the little lad of which the heroine is the mother. The scenes shift from the studios of the National Academy of Design to the sunny slopes of Morningside Park, and thence to the simple home of the woman whom he pictures with so much of idealism. We meet the Boy first in his newsboy rags counting his day's earnings on a bench in Morningside Park. Like the mother, he is strongly idealized. Indeed, everybody in the little tale is touched with the light that never was on land or sea, for Mr. Allen in his later development, with his long periods of very slight productiveness, is more than ever indifferent to the bare realistic truth. He narrowly escapes at times in this story the grave fault of sentimentality, but he does finally attain that rare thing, true pathos. (New York: The Century Company; \$1 net.)

INSTEAD OF THE THORN, which seems to be the twenty-fifth novel of CLARA LOUISE BURNHAM, begins in Chicago, shifts to Colorado, and ends on Cape Cod. On the whole the author seems more at home on the New England coast than in Chicago or farther West. There is a firmness of touch and a genuine realism to the Cape Cod scenes and people which is rather lacking in the brilliant society shown us in Chicago. The dialogue of old and young on the porch of the club overlooking Lake Michigan is carefully studied, but singularly stiff and unconvincing, whereas the young maid-servant on the Cape speaks the language of the native with unconscious naturalness. The author's conscientious scruples are typified in the grape juice of the young people's dinner at the Chicago club, but on the whole it is a relief to have a story in which alcoholic drinks, malt, distilled and fermented, do not appear on every page, and in which assorted profanity is not forever on the lips of the men and youths. "Instead of the Thorn" is a highly moral tale, without any very marked traces of human passion and with the general flavor of belated mid-Victorian romance. (Boston: Houghton Mifflin Company; \$1.25 net.)

THESE ARE THE THINGS WHICH ERTÉ,

WHO HAS NO DREAD OF THE S. P. C. C.,

HAS DESIGNED FOR LITTLE CHILDREN



BRING up a child in the way she should go, and when she is old she will not depart from it. If you wish your daughter to have a career in the Ziegfeld Follies, by all means let her start at an early age wearing such costumes as the one Erté has sketched at the upper left. It is a blouse and pantalets of white linen, complicated with a white linen tunic, bound with coral taffeta and ending in a band of skunk. The green and yellow balloon—well, Erté assured us it was most original, and we immediately conceded the point.

The nursery swing in which the sketchily clad young person disports herself is designed with a view to popu-

larizing swinging as an indoor sport. It is an iron trellis, balanced on a horseshoe-shaped box filled with those flowers which eventually climb the trellis. The swing itself consists of a gray-blue silk cushion, hung on stout green cords.

The small boy at the upper right wears a practical little play suit of plaited white linen, edged with skunk. Over it, there is—well, it isn't quite a tunic and it stops just short of being an envelope chemise—of gray velvet, bound with orange muslin.

That strange implement at the lower left is a chair for the baby. There are four white lacquered legs, encrusted

with shells, and a cushion—one of Erté's Helpful Hints to Young Mothers—of ermine, trimmed with skunk. The cushion is swung on heavy silk cords, and it may be raised or lowered, according to the baby's ideas on the subject.

The startled young gentleman sketched next it wears a white organdy blouse and black velvet trousers, which somehow become a huge sash in back. The trousers end in bands of skunk, and, as a last touch of sturdy wholesome boyishness, the sash is faced with bright green taffeta.

Then, at the lower right, there is the Erté idea of a perambulator. It con-

sists of an orange silk hammock, swung from a metal frame, and the wheels are like huge spider webs of shining wires. The canopy is divided against itself; part of it folds back so that admiring friends may look within and exclaim over how much the baby looks like its father.

And now that we have had our little fling at Erté, let us acknowledge that there are ideas here, good solid ideas for the discerning mind. That baby chair, for instance, need not be ermine and skunk—that is just the superiority of Erté's imagination; but wouldn't it be a perfectly good chair made of a basket lined with dimity?

The YOUNGER GENERATION



Clothes do so much toward lessening the evils of education. If one wears a tan linen frock with bodice and border of deeper tan patterned in brown and yellow, with collar and sleeves of white organdy and a minimum of brown velvet sash, school really becomes almost bearable



An old-blue linen frock, banded occasionally with black and white striped linen and buttonholed with black worsted when it shows signs of ending, is designed for that young person who seems each day at least an inch taller and an inch narrower than she was the day before



(Above) If a proud and heartless beauty insists on going to parties attired in palest pink organdy, frilled and embroidered, with a pale blue girdle wrapped around a waist of Irene Castle slimness, and a spray of pink satin rosebuds dripping down the skirt, no wonder bouquets and broken hearts accumulate at her feet

It is of green linen handed with deeper green, with a yoke and sleeves of sheer white lawn embroidered with green dots. It hasn't a belt to its name, but one can not have everything in this world, and those deep buttoned pockets more than make up for any lack of belt. The hat is of black velvet, faced with green and embroidered with worsted



When one becomes the owner of a cape, that most mysterious of all garments, one's heedless youth is indeed a thing of the past. And should it be of deep red broadcloth banded with black velvet and long enough to sweep from the end of one's bobbed hair to the beginning of one's stockingless knees, —well, life can hold no greater thing



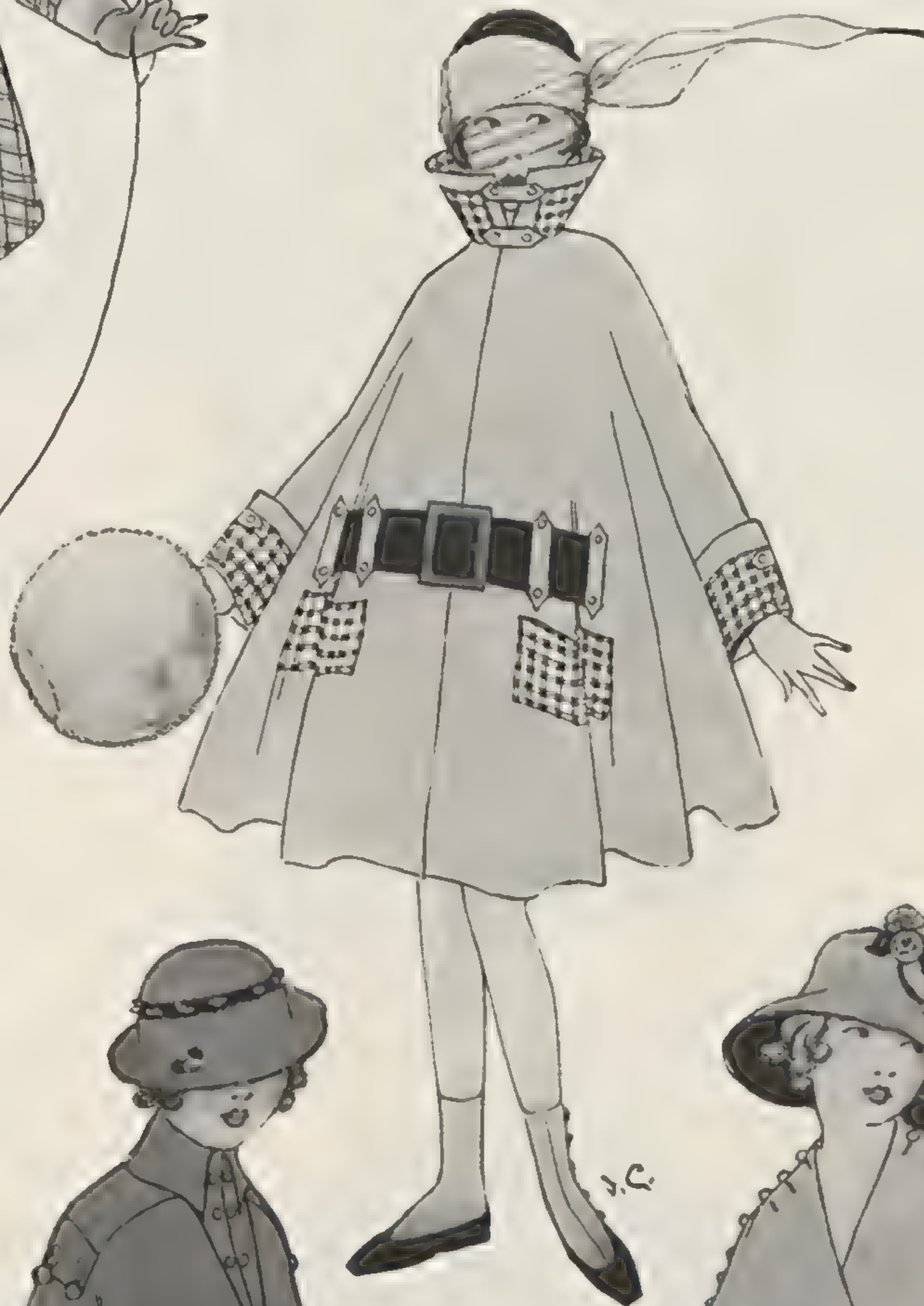
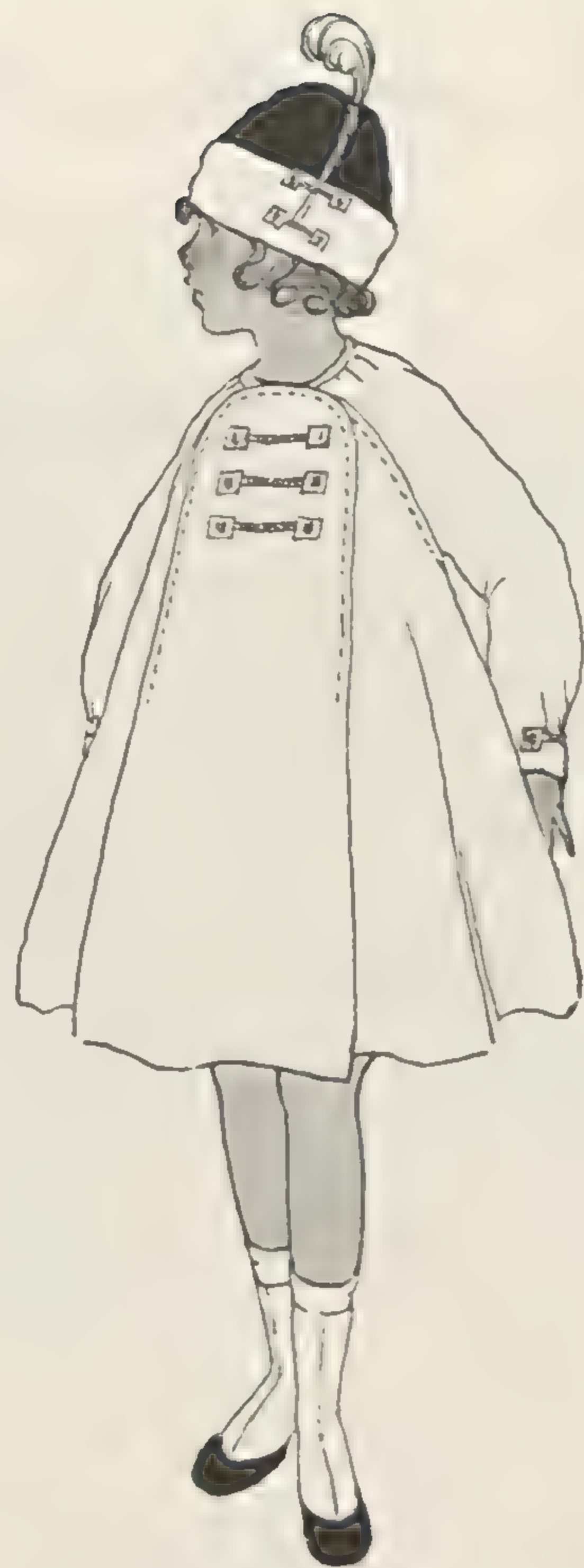
One's friends are stricken with awe when it becomes known that one's olive-drab coat is an exact copy of the "fatigue" overcoats our soldiers wear. Deep thought must be lavished on the cord of the brown felt hat, for red proclaims one an artilleryman, yellow, a member of the cavalry—it is a momentous matter to decide which to be



THESE FEW SHORT REMARKS ABOUT COATS COVER

EVERYTHING FROM ROMPERS TO PARTY FROCKS

(Below) If one insists upon being fully as flared as one's elders, then there is a coat of beige homespun, with beige and blue checked collar, cuffs, and pockets to lend interest. On the principle that half a belt is far better than a whole one, a band of light blue leather travels across the front of the coat and disappears completely at the sides



(Above) Grown-up people are usually so obtuse on the subject of play clothes that it quite revives one's faith in human nature to find a grown-up who can design a really worth while play coat like this. It is of brown and white checked cheviot, lined with the same tan satin that faces its hood and fastened with flat brown buttons. This and the costume shown at the upper right of the page are from Anne Harmon

(Above) Not an uninteresting affair in which one travels the weary way to school, but a gay and festive garment for holidays and parties and all non-educational events, is this coat of ashes-of-roses Bolivian cloth. The rows of stitching are done in brown chenille, and there are square buttons. The white silk lining has baskets of roses scattered over it. The cap in Bolivian cloth and velvet is ashes-of-roses, too



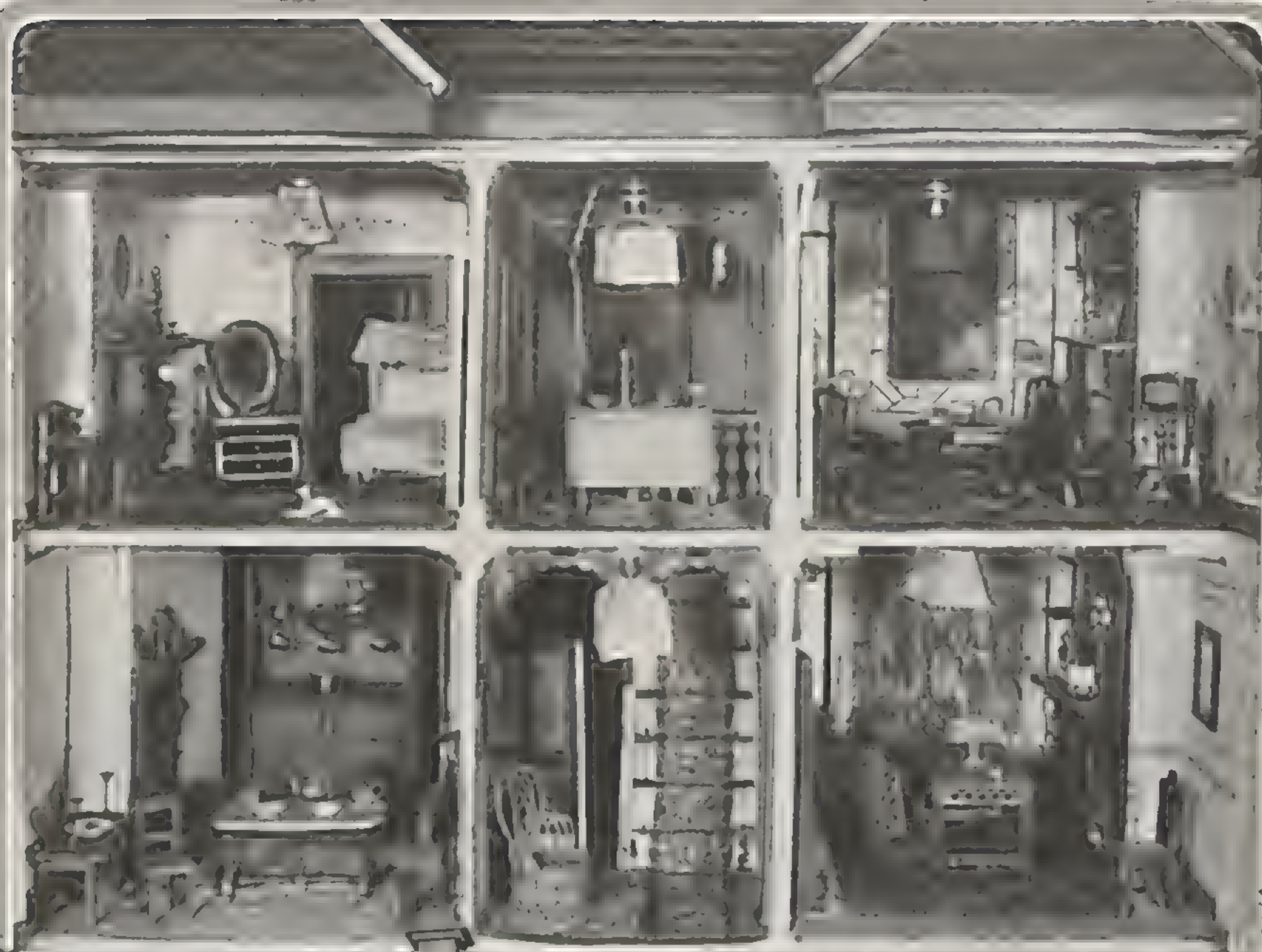
When one is so extremely grown up that one's age runs into two figures, the time has come for a coat of suede colored gloveskin twill. There are no interruptions of other colors or materials to mar one's newly acquired dignity—nothing, in fact, but a chosen company of buttons, sedately covered with the material of the coat

And then there is a coat of old rose velours with a cage that's a whole wrap in itself. padded with, just to make sure, and the perfect leather belts. The buttons—well, no, they were never intended to have anything to do with these garments—they are covered with the rose velours. This and the costume shown at the upper right of the page are from Anne Harmon

THE SHOPS OFFER REAL ANTIQUITY IN A
DOLL'S HOUSE AND REAL NOVELTY IN TOYS



The drawing-room of the doll's house has mantel, over-mantel, and furniture of hand-decorated red lacquer in Chinese style. Chinese scenes are painted on the wall and a carpet of embroidered Chinese silk covers the floor. The picture frames are of silver and enamel, and the ornaments are of old Bristol glass. A painted silk shade veils the drop light; in daytime stained glass windows filter the light.



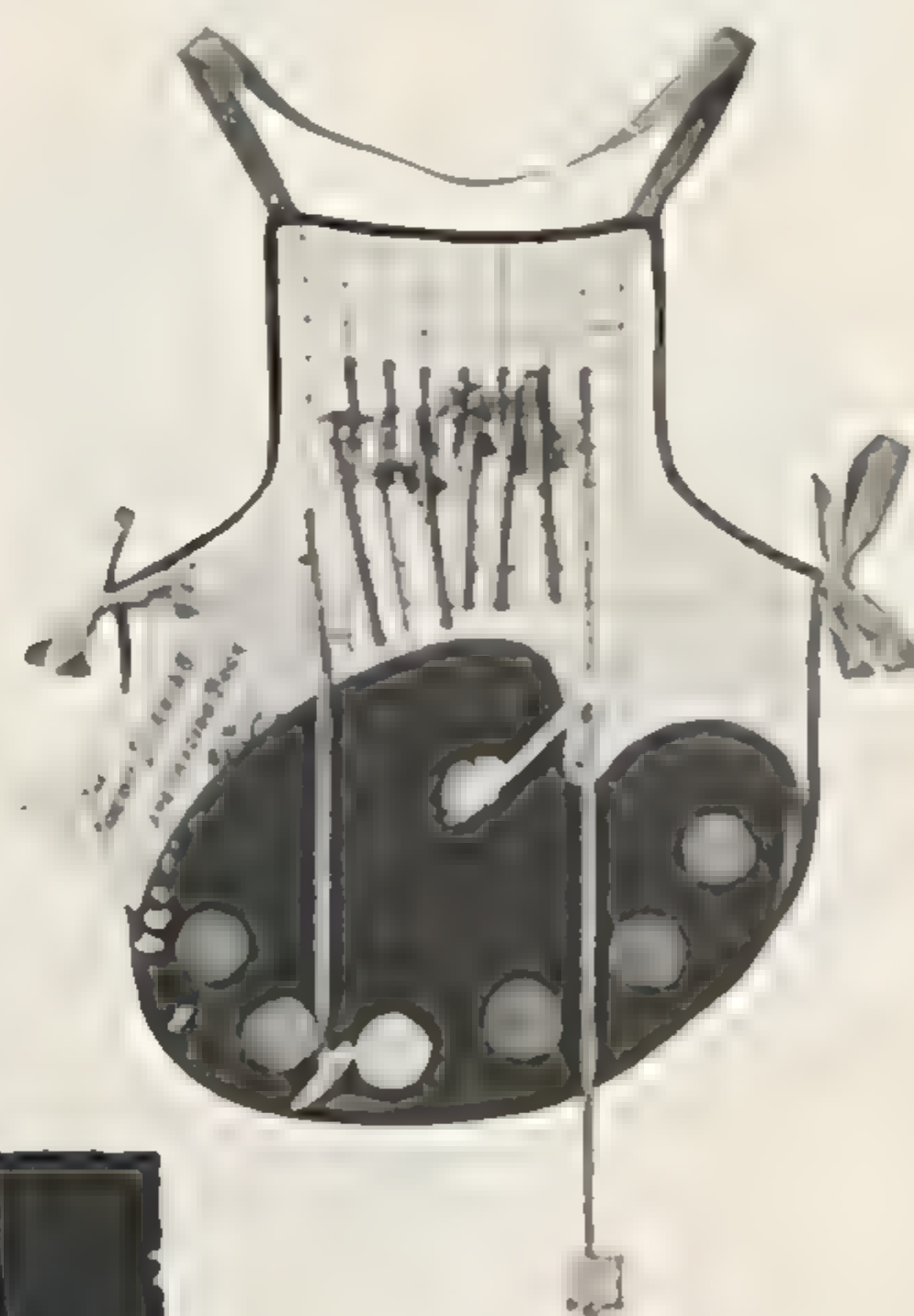
The interior of the antique doll-house contains only one thing less than a hundred years old, the wiring for the electric drop lights. Most of the furnishings are genuine miniature antiques, real lace curtains and bedspread, the latter of point d'Alençon, a piece of real Aubusson tapestry for a rug, mahogany Chinese Chippendale furniture for the dining room, and pewter ware in English kitchen.



The exterior view shows the Georgian style of this absolutely unique, hundred-year-old doll's house, 38 inches wide and 36 inches high, from Patricia Irwin.



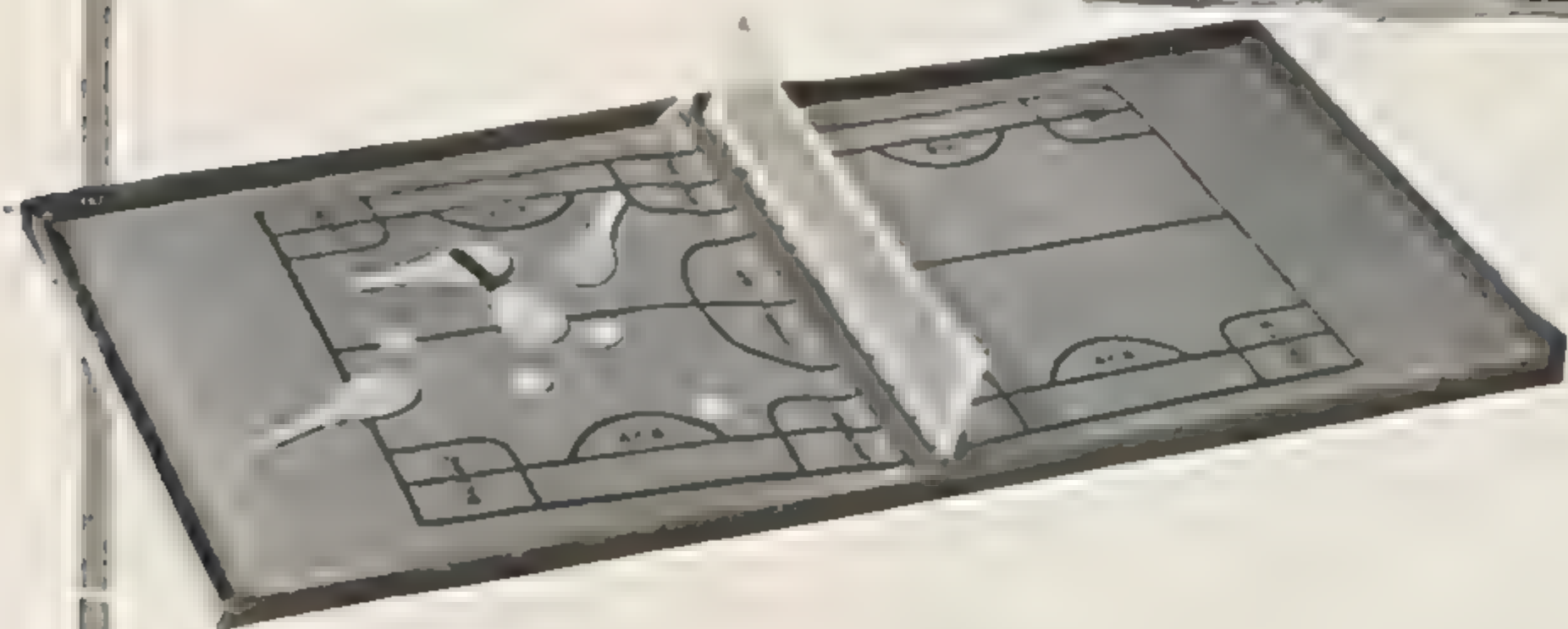
A garden-wise apron carries seeds in its flower-pot pockets of leather. It is made by hand of heavy crash; 18 inches long, \$2.



This artist apron bristles with implements, colored pencils and crayons, painting book and brushes. Made of striped gingham; 18 inches in length; price, \$2.



The striped pail, the odd shovel, and the wooden animals are all hand-decorated; fish, 15 cents; zebra, 35 cents; giraffe, 35 cents; camel, 20 cents; pail, 50 cents; shovel, 25 cents; wheel bases for the animals 10 cents each extra.

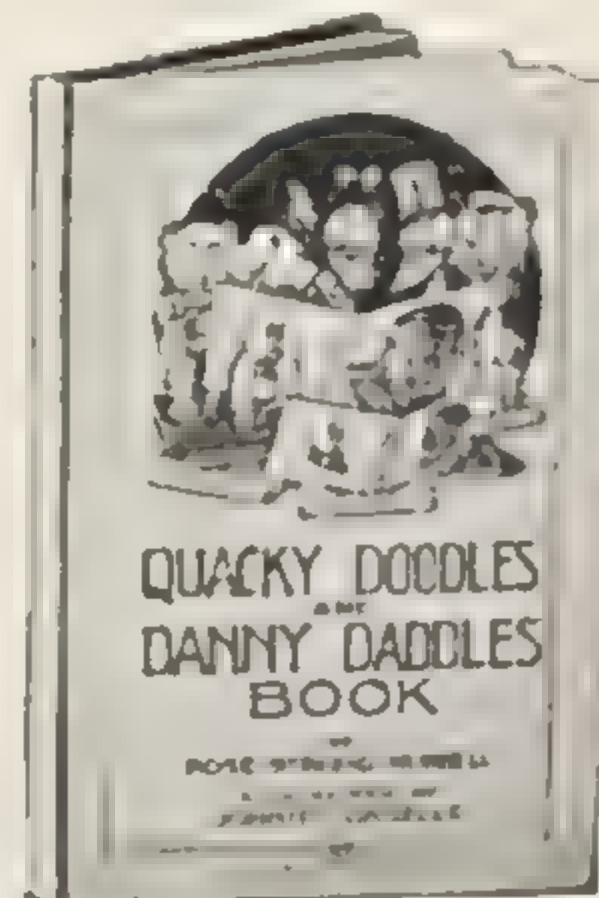


Grasshopper tennis is played by snapping the discs. Rackets of painted wood, "court" of green felt, and tennis net of strong cord; \$1.

(Below) Nursery tiles. Peacock, 4" x 16", \$5 each, unframed; rabbit, 4" x 8", \$2, unframed; owls, 4" x 8", \$2, unframed; boats, 4" x 16", \$5, unframed; rooster, 4" x 4", 80 cents, mounted.



The Quacky Doodly ducks are wooden and hand-decorated. The feet, necks, and bills are movable. Three sizes at 50 cents, \$1, and \$1.50; the smallest 6" high. Book of poems and colored illustrations, \$1.



SUCH STUFF AS STYLES ARE MADE ON

AS the new materials for autumn come from the looms, one is impressed not merely by the fineness of the weaves, though America is now producing fabrics of old-world perfection, but by the beauty of color these fabrics possess.

So much has been said and written about the scarcity of foreign dyes and the impossibility of providing satisfactory American substitutes, that each season one rather expects to see suffering femininity reduced to undyed wools and silk and cottons. As a matter of fact, not Solomon himself was ever arrayed in colors more beautiful than those of the very latest American textiles.

THE DEEP COLORS OF AUTUMN

Speaking of kings, one is reminded of a favorite color of the new season—the deep purple of royalty, which glows richly in many of the new silk and wool stuffs. Another deep rich color, and one of which well-dressed women seem never to tire, is Burgundy, which is to be just as smart as purple. Then there is that shade of bottle green called balsam, besides rich Havana brown, mahogany shades, and a new dark brown tone called Java, which is almost as dark as tête de nègre. This latter color is particularly smart when it is combined with moleskin, as it is in a number of the new coats.

On the new color card of J. Claude Frères & Cie. of Paris, there appears a series of tan and brown shades, beginning with a color that stops just short of being champagne, and ending with tête de nègre. The popular purple shades appear here, too, although they have a little more red in them than one sees in most of the new American textiles. They are shown in a succession of colors beginning with "pensée" (pansy) and ending with the dark "quetsche" (prune). The

Despite the Harrowing Tales We Have Been Told about the Lack of Dyestuffs, the Fabrics of Autumn Are of Amazing Beauty of Color

most striking feature in the card of the Chambre Syndicale des Fleurs et Plumes is the half page which is given over to "caméléon" colors. This would indicate a distinct vogue for materials in changeable colors—a prophecy which early autumn fashions do much to fulfil. One must also make a note of the new changeable velvets, which are particularly charming in such combinations as blue and gold or cerise and corn-flower blue, and extremely smart for both costumes and hats.

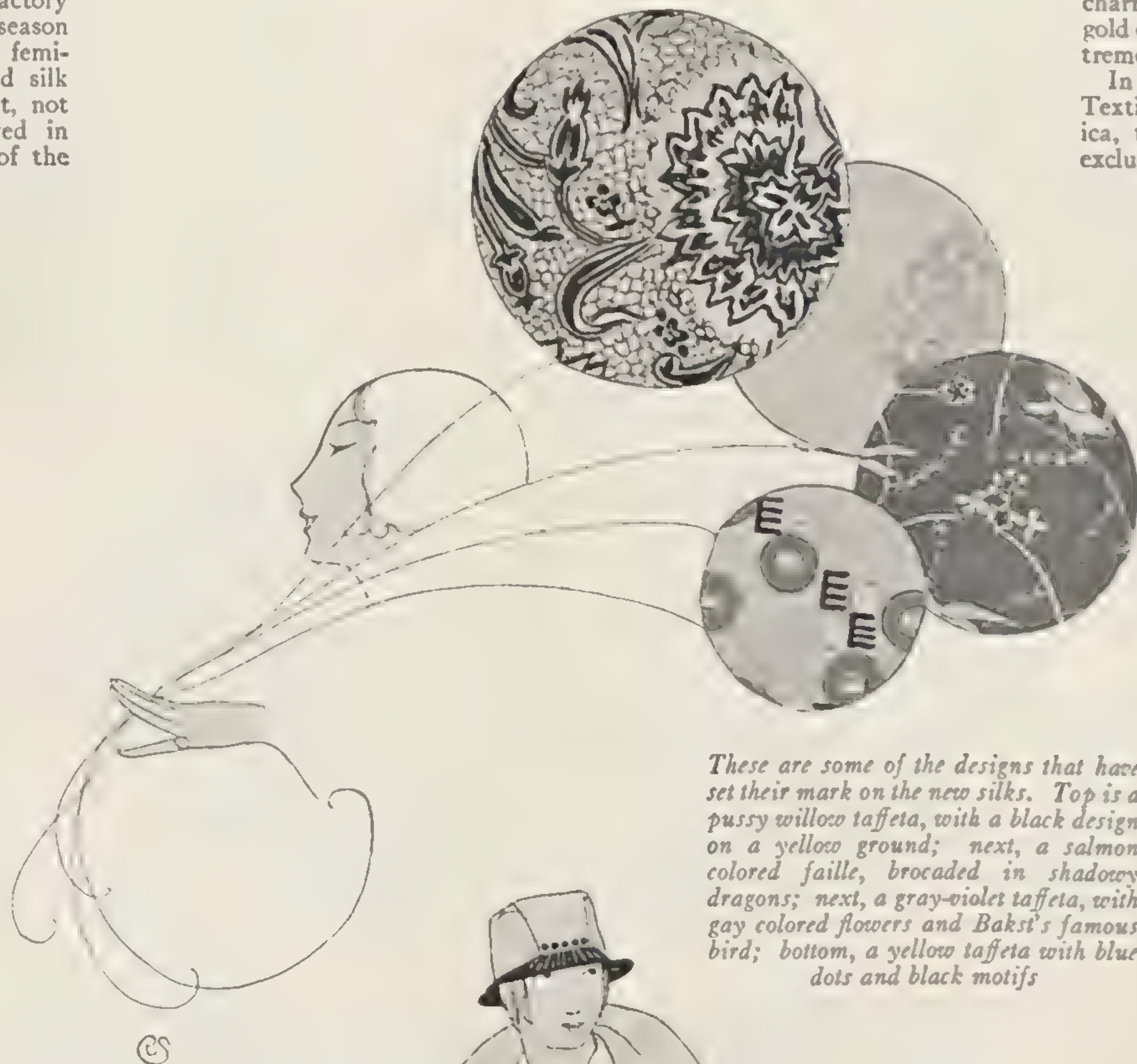
In the autumn color card issued by the Textile Color Card Association of America, there is an entire column devoted exclusively to sports colors, among which are such colors as ski, which is an ice green, hockey, which is brilliant cerise, and yacht, which is a striking bright blue.

A DÉBUTANTE IN THE SILK WORLD

A new silk in which the colors of autumn appear to particular advantage is the material of the wrap sketched at the lower right on this page. The material is "faille matinée," a crisp new faille of extremely fine weave. Its crispness denotes its newness, for nearly all new silks of autumn are marked by a decided crispness. Hoops and all accessory aids to stiffness, or to achieving the bouffant silhouette other than by the material itself, are tabu, hence this new quality in materials.

The coat sketched in the middle of the page affords a smart suggestion for the use of pontine, which is one of the innovations in the field of fabrics. Pontine is nothing more nor less than a leather-like finish which may be applied to the reverse side of any sort of serge, satin, or natural silk. In the coat sketched, the leather-like face of the satin is dark blue and the other side is tan.

(Continued on page 74)



These are some of the designs that have set their mark on the new silks. Top is a pussy willow taffeta, with a black design on a yellow ground; next, a salmon colored faille, brocaded in shadowy dragons; next, a gray-violet taffeta, with gay colored flowers and Bakst's famous bird; bottom, a yellow taffeta with blue dots and black motifs



Left, a satin striped black and Bordeaux, and brocaded; next, a silk called "silk skin," white, with gray dots and soft-toned flowers; right, a silk striped white and blue. Looped over the others is a brocaded taffeta



"Pontine" sounds technical, but it is merely a leather-like finish which is applied to serge, satin, or natural silk. The leather-like side of this satin coat is blue, the inside is tan

"Faille matinée," a crisp faille of fine weave, is to make its debut in the autumn. This wrap is one idea of what is going to be done with it. Its crispness is to be noted, as crispness now supplants hoops and their ilk



NEW THOUGHT *from the* CREED of a MATERIALIST

There Are Undoubted Checks to the Mode This Autumn, and Many Materials Fall under the Rule of French Squares; That's a Rule That's Longer Than It's Broad

THE autumn collection of the new woolen materials of Haas Brothers may be divided into four groups. The first comprises the more elaborate materials for suits, wraps, or the tailored type of gown. Into this group come suède twill, a cloth with a soft silky finish and a barely discernible twill; snakeskin, an amusing representation of its name; suède chenille, a suède cloth with a chenille finish; sylvette, which has the silky finish of a long nap; chenille cloth with a thick rich pile; glacé suède with a finish like moss; gloveskin cloth and domino gloveskin, woolens with an even surface and a soft nap; and Chéruit serge, tricot gloveskin, gloveskin gabardine, and gloveskin twill, all new and unusually warm and soft varieties of serge and gabardine.

IN NEW DETAIL

To consider in detail interesting points in some of these new cloths:—chenille cloth is thick and warm but wonderfully light in weight and so is especially adapted to coats. Some suggested combinations of colors of this material with certain furs are Petrouchka blue (a charming new shade which is bright but not harsh, soft but not dull) with chinchilla, beetroot with black fox, prunelle (a blue grape color) with kolinsky, Bordeaux and marsaux (the wine colors) with opossum, or bronze with fitch or raccoon. It is

to be noted that the greens this year will have a hue of bronze in most of the new materials and that prunelle, the wine shades, and haricot rouge are the promised leading colors of winter.

Glacé suède is another smart material for top coats and one which also recommends itself by particularly happy results when used with fur, particularly with raccoon. Gloveskin cloth, a woolen of the finest quality, is particularly adapted to tailored suits. It is shown in a line of well-neutralized colors such as Hague (a dull soft blue), dove, antelope, suède (a new shade grayer than putty), artist brown (a dull medium shade), Petrograd blue (a greenish grayish blue), "haricot rouge" (a red of the kidney bean shade), Bordeaux, marron (a soft and rather dark brown), bronze, and egg plant. Gloveskin cloth has been successfully combined with broad bands of thick satin for tailored suits. Domino gloveskin, for suits or light-weight coats, is the same type of material as gloveskin cloth, but it is thicker and self-checked.

Chéruit serge is attractive in bronze, wine, or prunelle, and suède twill, from which will be made the silkiest of warm winter gowns as well as suits, offers one the varied choice of prunelle, suède, castor, Petrograd blue, Hague, haricot rouge, artist brown, bronze, Bordeaux, and Russe (a dark soft green).

Sylvette achieves an elusive effect by an overcast of a crystal thread. The

unusual colors of sylvette are Joffre blue (a grayish blue), silver blue, uncut amethyst (duller than amethyst), frosted leaf (a delicate green), silvery brown, silvery taupe, and frosted wine (a red with the crystal overcast). Snakeskin has the silky and, particularly, the pebbly effect that its name implies, and from it and suède chenille and gloveskin twill will probably be constructed the most sumptuous of the fur-trimmed suits and coats of the coming season. The coat at the right on this page is made of snakeskin and trimmed with black fox. It is one of those early season garments found to be indispensable on winter afternoons.

MOQUETTE COMES OUT

In a group all by itself comes moquette, a débutante in the new season of woolen goods. For years women have desired a material which would have the appearance of velvet without its fragility, and moquette gives the desired effect. It is a woolen material, with the wearable qualities of the strongest woolens, and yet it has the surface pile of velvet. Very successful coats have been made, this early in the season, of moquette and when made up with fur, the velvety quality of the material is accentuated.

In the third group are classed Oxfords, Oxford gloveskins, croisettes, and marengo suitings with French squares in two-toned or one color designs on Oxford grounds. The suit in the middle at the bottom of the page offers a smart suggestion for town wear in the latter materials. The skirt is of marengo suiting checked with gray or two tones of violet on an Oxford ground and the jacket is of plain Oxford. The suit at the lower left shows the marengo suiting checked in the smaller French squares; it makes a charming golfing or early autumn country suit. In one of the brown grounds checked with a lighter shade of brown or with green this would also be smart, and would give



One of the happiest successes in the new weaves is snakeskin; it lives up to its name. Here black fox is combined with it in green to make one of those indispensable coats for early winter

the mannish effect desired in a sports suit. A gray checked with red is also a happy combination and makes a particularly youthful looking costume. These marengo suitings may be made up without fur, which is an important consideration for the early autumn suit. Velvet bindings may finish the coat edges.

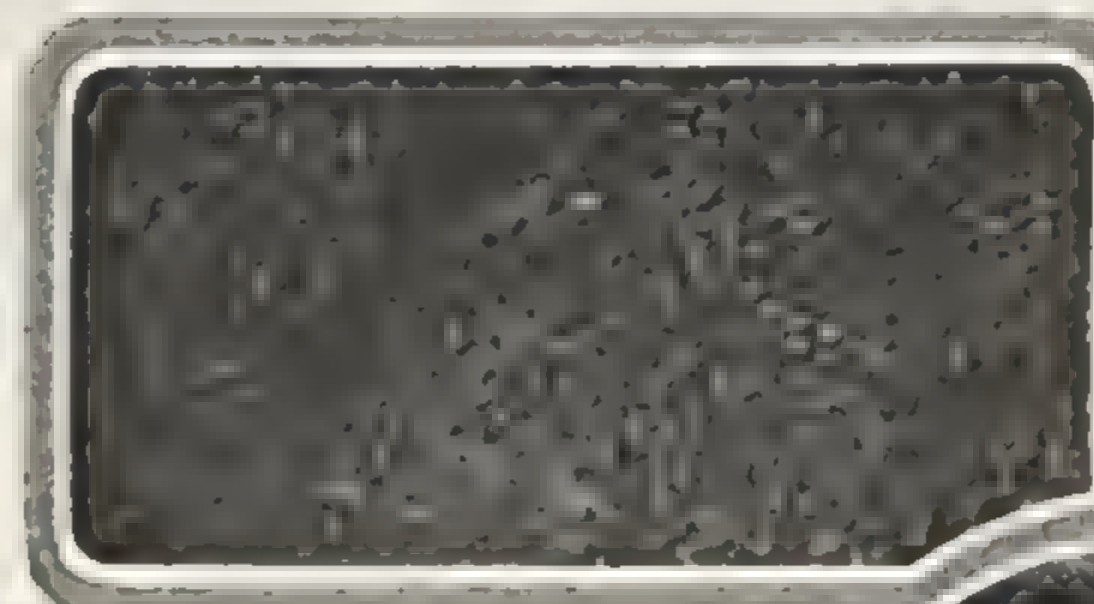
Under the fourth group are classed several new and very unusual materials of varying types. One of these, dominette, a material showing silky French square checks of the same color as the cloth ground, is excellent for gowns and

(Continued on page 70)

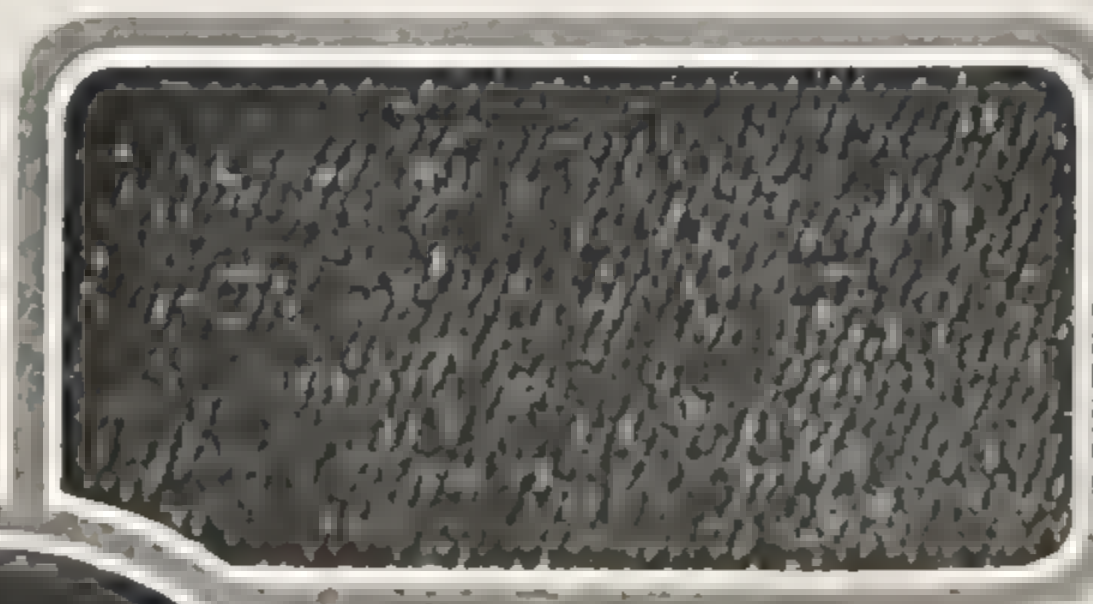


For cross country walking—a suit of marengo suiting. If the Oxford ground is brown, the small French squares are brown, green, or blue. Tiny black velvet edges may mark the outline of the coat

Marengo suitings offer more than the novelty of themselves. What may be done with them in combination this suit illustrates in an Oxford coat and a skirt checked on an Oxford ground



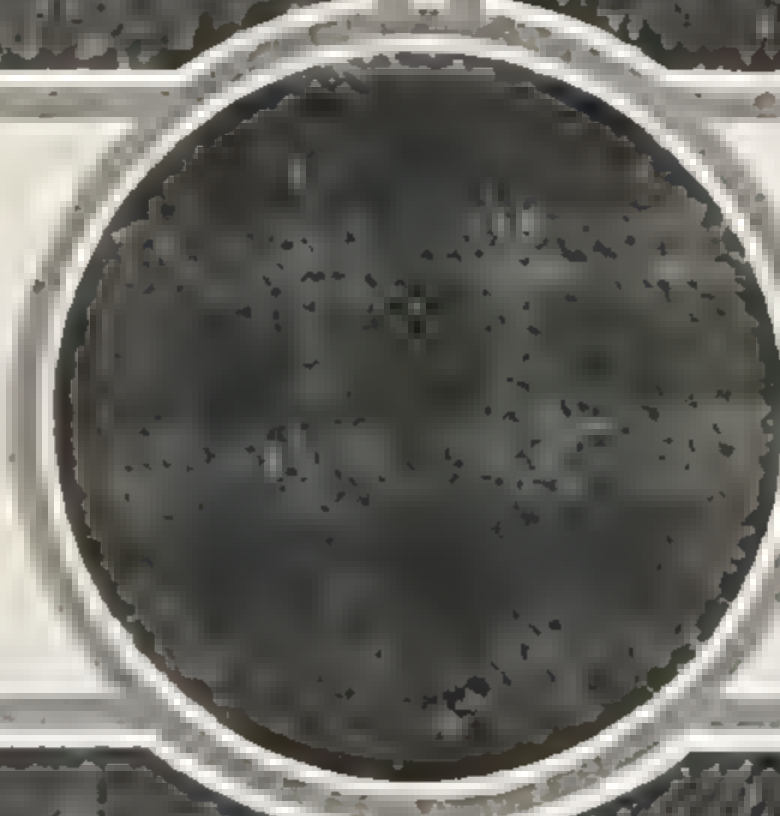
Chenille cloth has the virtues of both silks and woolens; the long pile gives it a silky finish, and it does not crush



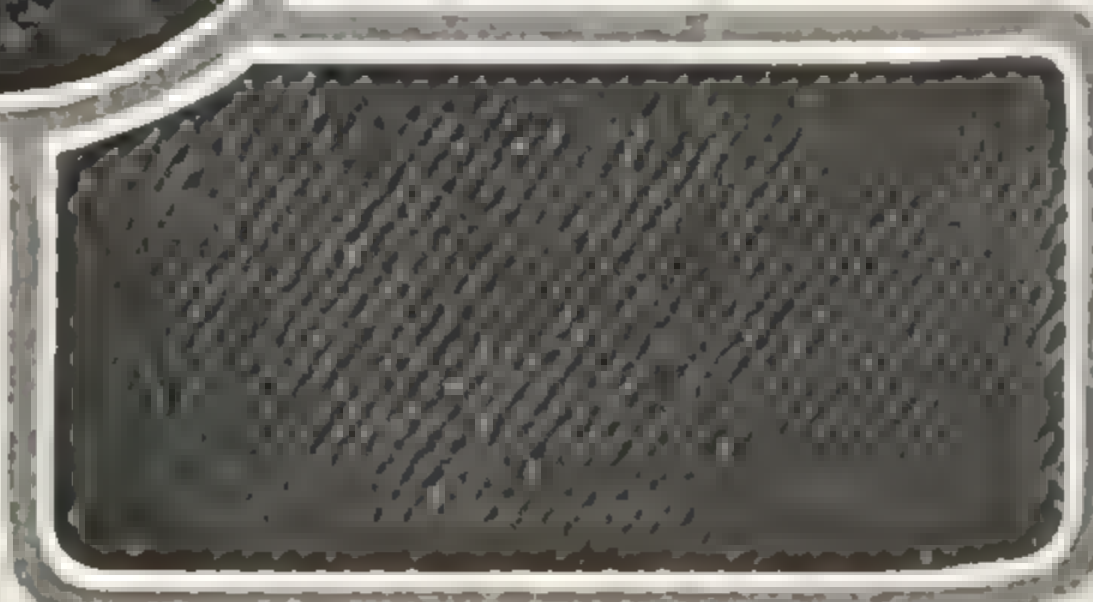
The light-weight top coat or the fur-trimmed suit is made of gloveskin twill. The texture is silky, with a very faint twill



Domino gloveskin is a fine self-checked woolen with a smooth finish and an uneven nap



(Circle) Dominette is marked with silky French squares of a lighter shade than the smooth surface of the cloth ground



Snakeskin fulfills in appearance and pebbly surface finish the implication of its name

PARIS AND BELGIUM UNITE TO SAVE BELGIAN LACE



The arms of the city of Paris furnished the design for this Point de Venise ship, sailing over the circle part of a table-cloth

Paris Combines Charity and Good Judgment When It Buys and Sells the Products of Belgian Lace-Workers

"Les Amis de la Dentelle" also care for Belgian refugees in Saint Ouen and provide them with every comfort, even with the necessary pipe and tobacco



Like an exquisite painting in lace is this elaborate cushion top of delicate Point de Venise, with a rich frame of flowers and foliage



A FEW years ago, when the situation of the Belgian lace-makers became desperate owing to the cheapness and speed with which machine-made lace could be produced, the Queen of Belgium formed a committee called "Les Amis de la Dentelle." Its object was to create, throughout Belgium, schools where girls could be taught the art of lace-making. This movement succeeded in partially stopping the lace-makers from deserting pillow and bobbin for the factories and also in improving the quality of the hand-made lace by increasing the skill of the workers. But when the war broke out, misery made its re-appearance in the homes of the Belgian lace-makers; for who in all that suffering country could busy themselves with lace-making and who was there in all the land with sufficient money to buy lace?

It was then that there was formed a new committee of "Les Amis de la Dentelle" under the honorary presidency of the Duchess de Vendôme. The lace made in Belgium is now sent, as

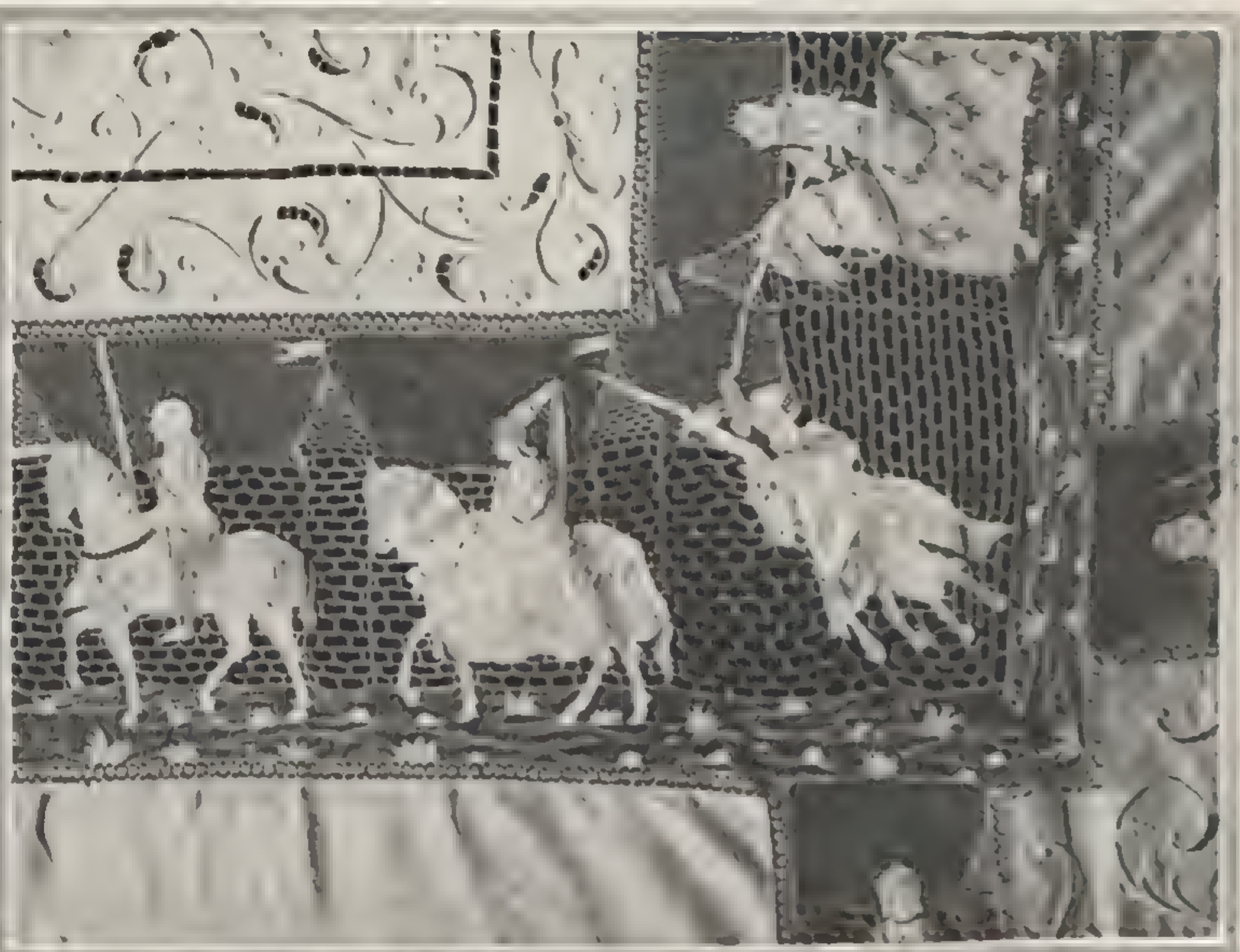
regularly as prevailing conditions will allow, under the protection of the American flag, to Paris, where it is sold at 25 rue Tronchet. Here are only the finest laces: Malines, Valenciennes, Point de Venise, Point de Paris, Brussels point, Point d'Angleterre, rich Alençon, Bruges, and guipure. Copies of historic bits of lace are also sold there. One may buy lace like that worn by Louis XIV in Rigaud's portrait, or one may have a copy of any one of the three hundred collars possessed by Cinq-Mars at his death. In addition to these unique pieces, all sorts of small lace articles: fans, lampshades, cushions, table-cloths, and bedspreads, as well as laces by the yard are sold by "Les Amis de la Dentelle" in the rue Tronchet.



On such a small thing as this band of Point de Venise, the Belgian lace-maker can call together a whole host



All the little squares in this tea-table cloth of Point de Paris lace are enthusiastic with the arms of the allied nations. It is representative of the dainty art that would have been lost if "Les Amis de la Dentelle" had not come to the rescue



This is a corner of a large table-cloth in Point de Paris lace, made under the auspices of "Les Amis de la Dentelle." Against a plain background the lacemaker has sent the lords and ladies of France riding to the tournament

SMART FASHIONS *for* LIMITED INCOMES

As to Daytime Clothes, It Is Too Early for Autumn and Too Late for Summer Ones, but Evening Costumes Are of Every Season

AT this season of the year, it is still too hot to consider our autumn clothes with any degree of enthusiasm and it is too late to acquire any new summer ones. Evening clothes, however, are an exception to this rule as they are much more likely to overlap the seasons. If any woman, therefore, should feel that she is bored with her entire wardrobe (a state of mind extremely likely to occur at this time of year) and should find the craving for the addition of some novelty irresistible, she will do well to restrict her present outlay to the purchase or making of an evening gown or cloak, leaving the consideration of her daytime clothes until the first week in September.

Should her choice be the making of a new evening gown or wrap, the models sketched on this page would be excellent for her purpose. The two evening gowns are of that type which always has been and probably always will be, and which, standing somewhat apart and entirely on its own merits, does not belong either by line or material to any particular period



The touchstone of this evening frock is its color, one of those variations on a theme of mauve, which runs from the most delicate orchid pink through shades of mauve to orchid blue



On its four points, its upstanding shoulder ruche, its even more aspiring collar ruche, and the cape-like shoulder, rests the claim of this cape to a place in the smart wardrobe



This taffeta evening wrap could hardly be simpler—straight lengths from collar to hem—but double ruchings of matching taffeta, cleverly applied, give a fictitious intricate air; from Samuel Lorber



It belongs to that delightfully undatable type of evening costume which may safely be made at the end of a season with the assurance that it will hold its own with the mode in the coming season

or season. Several notable examples of this type of evening costume have been sent forth by the big houses during the late super-bouffant era, among others by Callot Soeurs. On the other hand, women who have purchased or are about to purchase any of the excellent models which the best shops now offer at such accessible prices, may feel reassured that a minimum of time and careful thought expended on certain minor details will bring the evening dress which they are purchasing at the end of a season up to date for the coming season in a manner quite impossible to achieve with a tailored suit or gown, on account of essential differences in material and climatic conditions between seasons.

FROCKS WITHOUT A DATE

In the evening frock sketched at the top of this page, the skirt is of orchid brocade, and the bodice is of taffeta of a slightly deeper shade of mauve. Small bands of taffeta of a still deeper red-mauve shade are sewn on very flat on the taffeta bodice and overdrapery. It is important to get the red quality into these bands of mauve trimming, as upon this the whole effect of the color scheme depends. At the top of the corsage is a tiny band of orchid tulle verging to pink and of lighter tone than the brocade of the skirt.

A second evening gown admirable for the end of the season is sketched at the bottom of this page. The skirt is of electric blue satin brocade; the bodice, which is slipped over the skirt in tunic fashion, is of plain satin of the same color, and it forms a sash down the left side of the skirt; this sash and the bodice are cut

(Continued on page 70)



The accepted fashion in school frocks is to follow the lines of the natural figure; of blue serge, braided; \$18.50. Hat of purple velours and corded silk; \$4.95



This buttoned and black-braided blue serge frock has collar and cuffs of yellow broadcloth; \$35. The hat is of dark blue satin and grosgrain ribbon; \$10.50



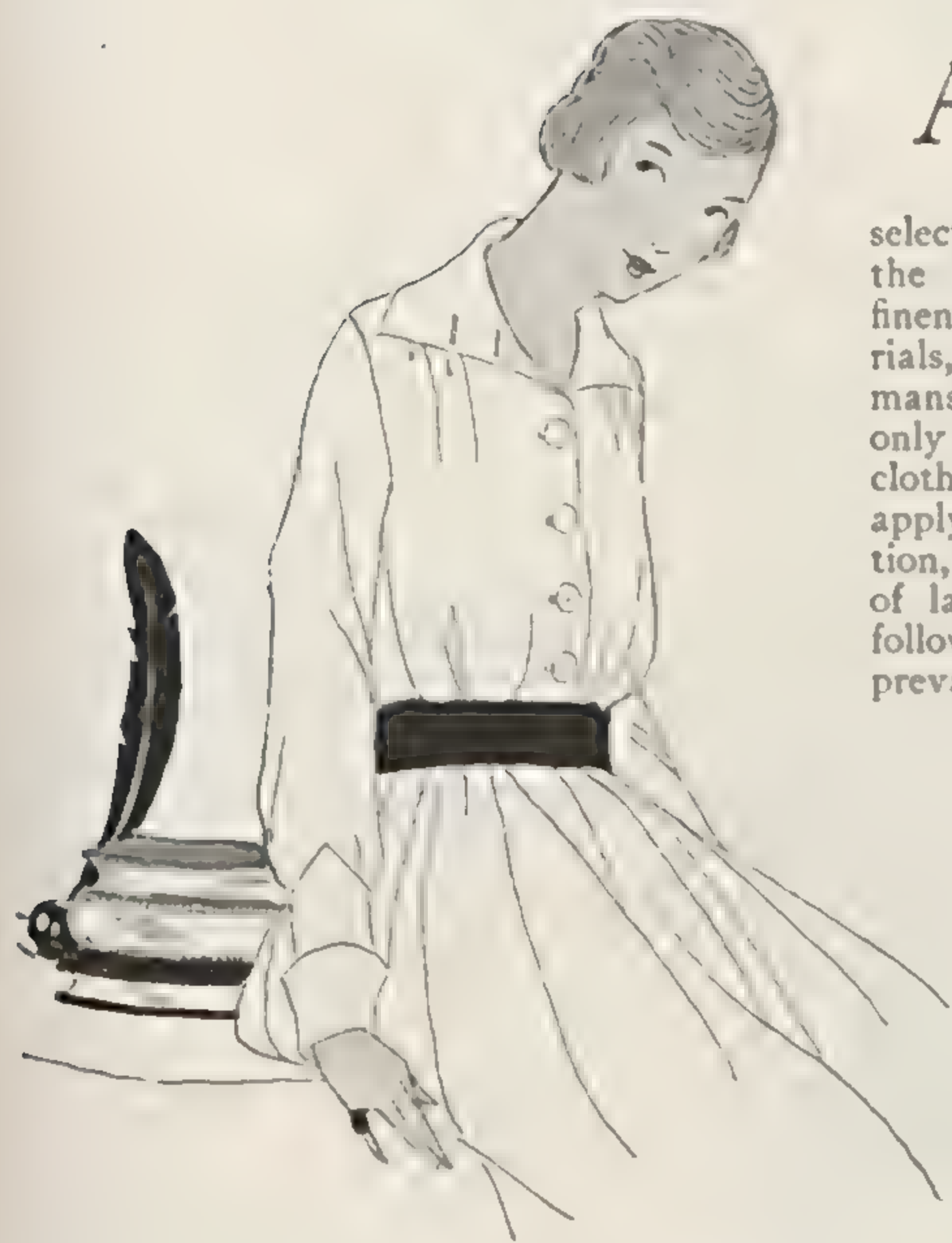
For dancing class or for dinner wear, there must be a more formal frock, such as this youthful affair of Georgette crêpe, tucks, buttons, and bead balls; \$35



In the schoolgirl's wardrobe there are no elaborate frocks; blue serge, silver braid, and Georgette crêpe; \$29.50. The hat, blue satin and wings; \$16

S E E N i n t h e S H O P S

August Revives the Annual Question of an Autumn Wardrobe for the Schoolgirl; the Wise Answer by Making Whims of the Mode a Secondary Matter and Place the Emphasis on Excellence of Cut, Serviceability, and Fineness of Material



For wear with the sports skirt and sweater, there should be a blouse of men's-wear crêpe in white or flesh color, severely tailored and pearl buttoned; \$4.95

AS vacation days draw to a close, the matter of school wardrobes for autumn attains its annual position of importance. In selecting the outfit for the schoolgirl, the first considerations must be the fineness and serviceability of the materials, and the excellence of cut and workmanship. Questions of fashion enter only secondarily into the matter of clothes for the schoolgirl. This does not apply to the girl who is nearing graduation, for to her a slightly greater degree of latitude is allowed, and her frocks follow, in a much simplified way, the prevailing fashions for grown-ups.

At the top of this page are sketched the three serge dresses which illustrate this point of extreme simplicity in smart clothes for the schoolgirl. All these frocks have the full straight skirt which will be worn during the autumn, and the frock at the extreme right as well as that second from the left is cut in the semifitted fashion of the day—a style conservative enough for even the schoolgirl. The frock at the left shows the loosely fitted bodice which has been worn by schoolgirls for many seasons.

It is finely braided in black, and a purple or blue braid outlines the edges. The becoming inner collar is of white bengaline silk. The sizes run from fourteen to twenty years.

Hard service has no terrors for the purple velours hat which is worn with this frock. Its wide brim rolls softly, and a fancy corded silk band, which is its only trimming, is run through slits in the crown.

A CHIC TOUCH OF YELLOW

The second sketch from the left on this page shows a dress of blue serge with braiding in black; yellow broadcloth in collar and cuffs provides an attractive note of color. The panel at the front of the bodice is smart and unusual, and the double row of buttons suggests the double-breasted effect which one notes in many of the most attractive autumn gowns. This frock comes in sizes for fourteen, sixteen and eighteen years; size twenty may be ordered specially. The hat which accompanies this frock is of satin in dark blue, trimmed with a grosgrain ribbon of the same shade.



The slip-on blouse is one of the newest additions to school wardrobes; of crêpe de Chine, stitched with contrasting color. The tie matches the stockings; \$6.95



For the girl in her early teens there is no exception made to the rule that rain-coats now, despite their past, are pretty and smart. This coat and the cap worn with it are of white rubberized cloth; \$6.50



No matter how early the school wardrobe is selected, there must, without fail, be a warm coat for the first cool days of autumn. This advance model is of broadcloth trimmed with skunk; \$18.50



This serge frock for the younger school-girl is of excellent material and attains the desired goal of entire simplicity while leaving room for variety by a simple changing of cuffs and collar; \$19.50

Though it is the most elaborate of the three serge costumes, the frock at the upper right on page 63 is still sufficiently simple to be appropriate for the girl who is not yet out of school. This, also, is made of dark blue serge, and it has the plaited skirt which will be so distinctly a feature of autumn modes. Silver embroidery lightens the blue of the serge, and the white Georgette crêpe collar and vestee give a becoming softness at the neck. It is made in sizes for 14, 16, and 18 years; size 20 may be ordered specially.

A drooping brim of dark blue satin gives to the hat which is sketched with this frock a tendency toward a mushroom shape, and the crown of white satin is trimmed with little feathery wings faced with black velvet.

For an afternoon dancing class or for dinner wear at school, there must, of course, be a more formal costume, and for this a dress of white Georgette crêpe such as that shown at the top of page 63, second from the right, is dainty and very youthful. The little white buttons and the white beaded balls which tip the girdle ends are pretty touches. This frock may be had in white or flesh color; sizes for 14, 16, and 18 years. Size 20 may be ordered specially.

With sweaters and sports skirts the schoolgirl's wardrobe should be well supplied. An excellent sweater for the schoolgirl is a very warm one of wool with a high rolling collar which may be buttoned up snugly at the throat. Such a model is to be had in white and the staple colors. Excellent for wear with it is a plain skirt of plain or checked velours cloth which, also, comes in a variety of colors.

In the sketch at the lower left on page 63 is shown a blouse of white men's-wear crêpe, which is appropriate for wear with the sports skirt and sweater. This blouse may be had in flesh color as well as in white.

More novel in character, but very girlish in design is the white crêpe de Chine blouse stitched

with blue or rose, which is sketched at the lower right on page 63. This is a blouse of the new slip-on type; it is drawn on over the head and is held in place by a band of elastic at the waist. A knotted scarf gives a touch of color at the throat. This model may also be had in maize color or coral stitched in peach or gold.

FOR FIFTEEN, GREAT SIMPLICITY

The outfit for the girl who is in the neighborhood of fifteen years of age is similar to that of her elder sister, except that it is of even greater simplicity. The dress sketched at the upper right on this page is a very good type of serge school frock for the girl of this age. The material will give a good account of itself, and the collar and cuffs may be altered in order to give variety. It is to be had in sizes from 15 to 17 years.

Lace and frills are unknown quantities to the little crêpe de Chine gown which appears at the top of this page, second from the right. This type of frock is the most formal which is permitted to the little schoolgirl. The smocking at the waist, neck, and cuffs is very finely done, and the soft silk collar has a row of French knots at the edge. The frock comes in white and in various soft colors

as well as in navy blue, and it is made in sizes for 12 to 16 years.

No matter how early in the season the autumn outfit is selected, it must contain a warm coat for the first cool days. At the top of this page, second from the left, is shown an advanced autumn model made of broadcloth and trimmed with skunk. The wide flat collar and the lines of the smocking which draw the coat in slightly at the waist-line make this a very graceful model; it is made in sizes from 6 to 14 years.

The sketch at the upper left on this page shows a waterproof coat made of white rubberized cloth; it has a collar that fastens up snugly about the neck; a little white rubber hat to match goes with it.

THE BAN ON HIGH HEELS

The matter of shoes and stockings for the schoolgirl is one meriting the most careful consideration. Never, under any conditions, does the schoolgirl wear a high-heeled shoe, not even with her party dresses; a slipper with a medium broad toe and a low heel is the most elaborate footwear which is permitted her. In the photographs and sketches on these pages are illustrated types of footwear appropriate for schoolgirls. In the sketch at the bottom of this page are three addi-

tional types of shoes, which are both appropriate and smart. At the right of this sketch is a well-cut shoe of black gun-metal calf, with perforated vamp and wing tip. It has a $\frac{3}{8}$ -inch heel, and the top is of fawn colored buckskin. At the left is a smart black gun-metal lace boot. It is 8 inches high and it is cut on a conservative last with plenty of room for the toes. It has a $1\frac{1}{2}$ -inch heel and is adapted for all weather conditions. A sports oxford which may be worn throughout almost the entire year, with heavy woolen sports stockings for cool weather, is illustrated in the middle of the group. It is of brown leather with small perforations, and it has a rubber sole.

Heavy wool stockings are now generally accepted as the most comfortable and hygienic type for sports wear, especially during the autumn and winter. The schoolgirl's outfit should include a number of pairs of this type of stocking, both in white and in plain conservative colors. White wool stockings of an excellent make may be had for \$2 a pair. In colors, the stockings cost \$3 and \$3.50 a pair.

Seasonable weight silk stockings which will give more than the ordinary amount of service, of an excellent make, cost \$1.50 a pair. It is with this type of hosiery that the older schoolgirl's wardrobe should be well provided.

For the younger girl, there are ribbed stockings, which are both serviceable and good-looking. An excellent quality is made of English cotton thread in black, white, or tan. Ribbed silk stockings in excellent wearing quality may be had in sizes up to $6\frac{1}{2}$ at 65 cents a pair; in larger sizes, the price increases ten cents with each increase in size.



Never by any chance may the schoolgirl wear high-heeled shoe or slipper; left, black lace shoe with $1\frac{1}{2}$ -inch heel, \$5.50; middle, sports oxford, \$8; right, black calf and fawn buckskin, \$7

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York.

VOGUE PATTERN SERVICE

To-morrow and To-morrow—and
'Tis School-time Again; and It's a
Wise Mother Who Urges Laggard
Steps with a New Frock or Two

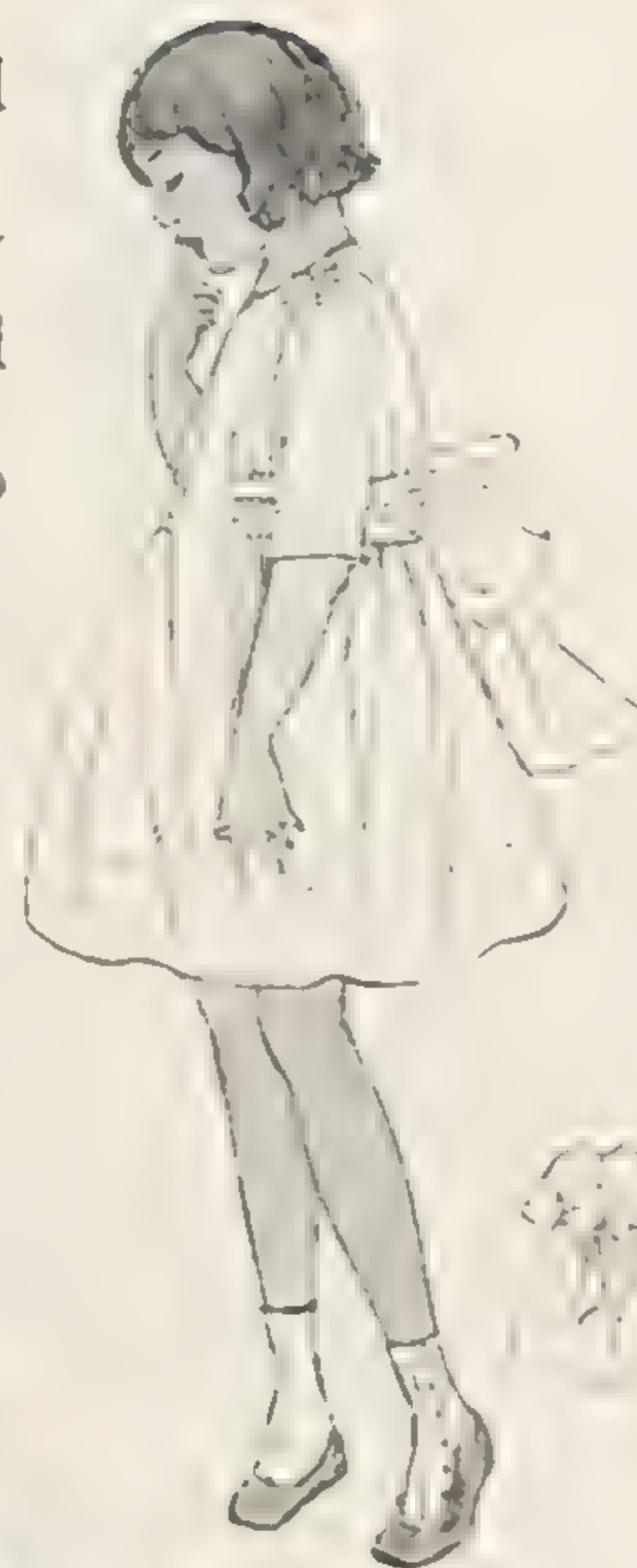
*Full descriptions and prices of patterns on
this page are given on page 86*



Suit No. 223269



Coat No. 223434



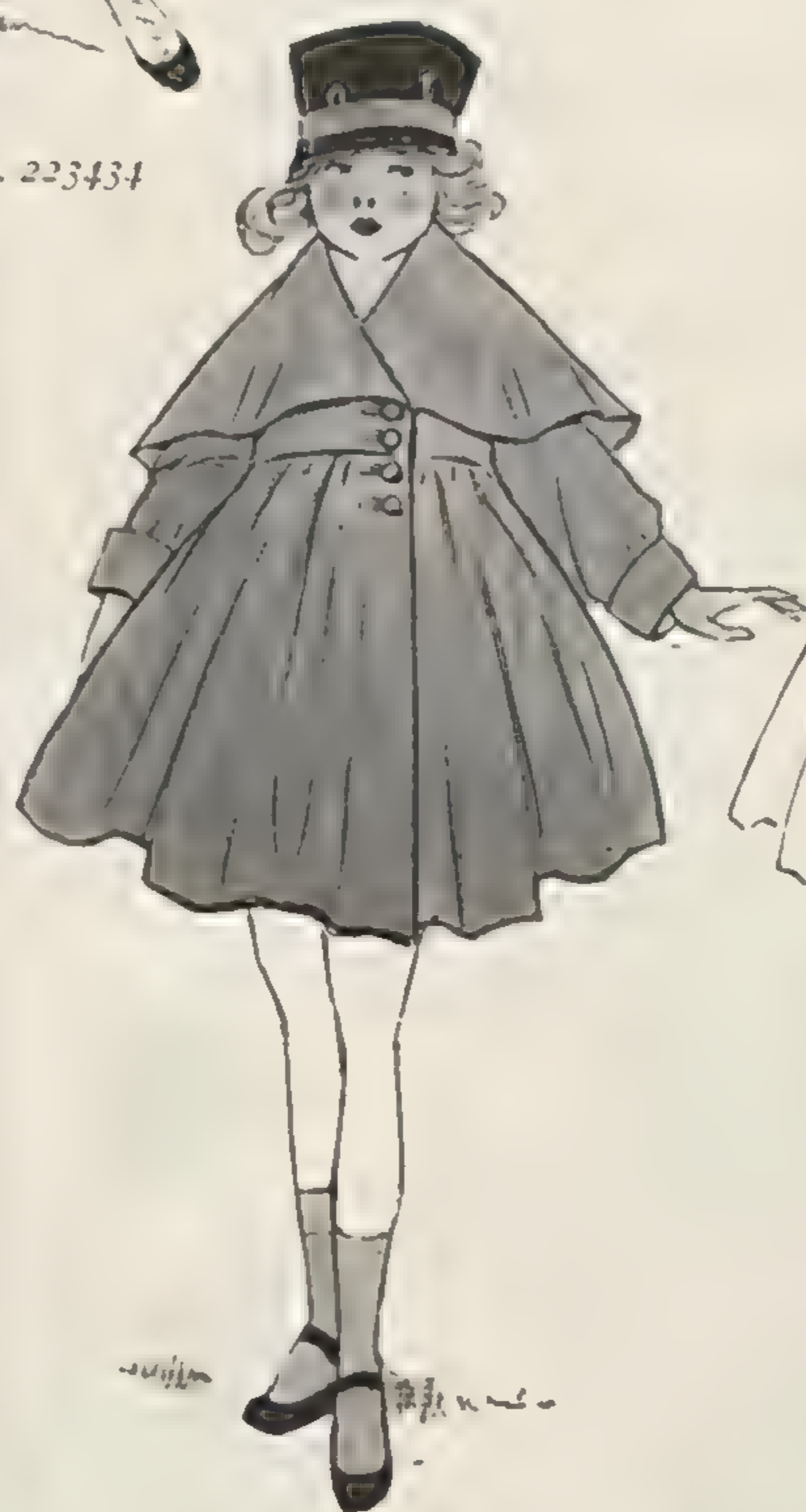
Frock No. 223092



Frock No. 223461



Frock No. 223466



Coat No. 223486



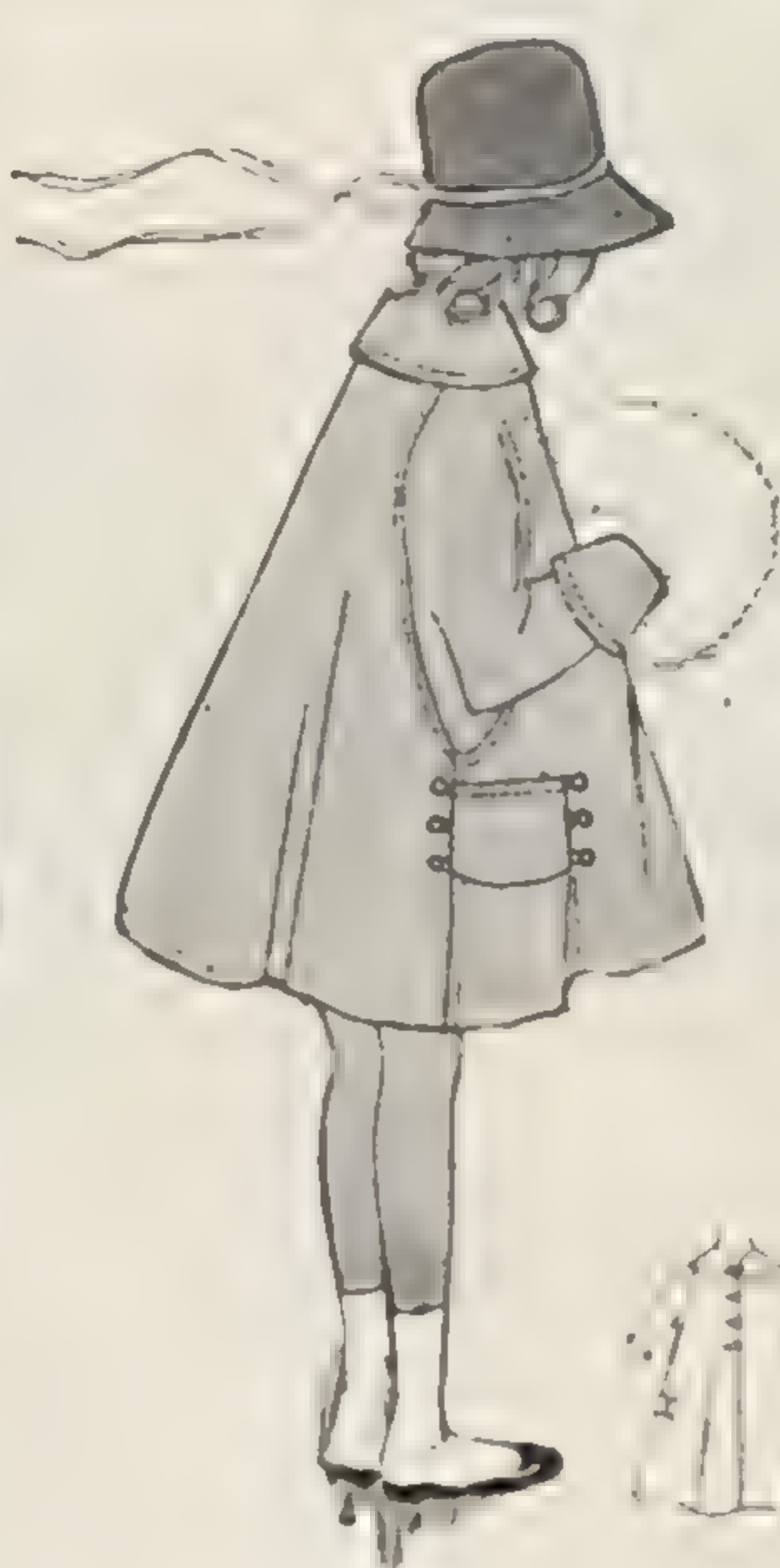
Frock No. 223485



Coat No. 223477



Coat No. 223433



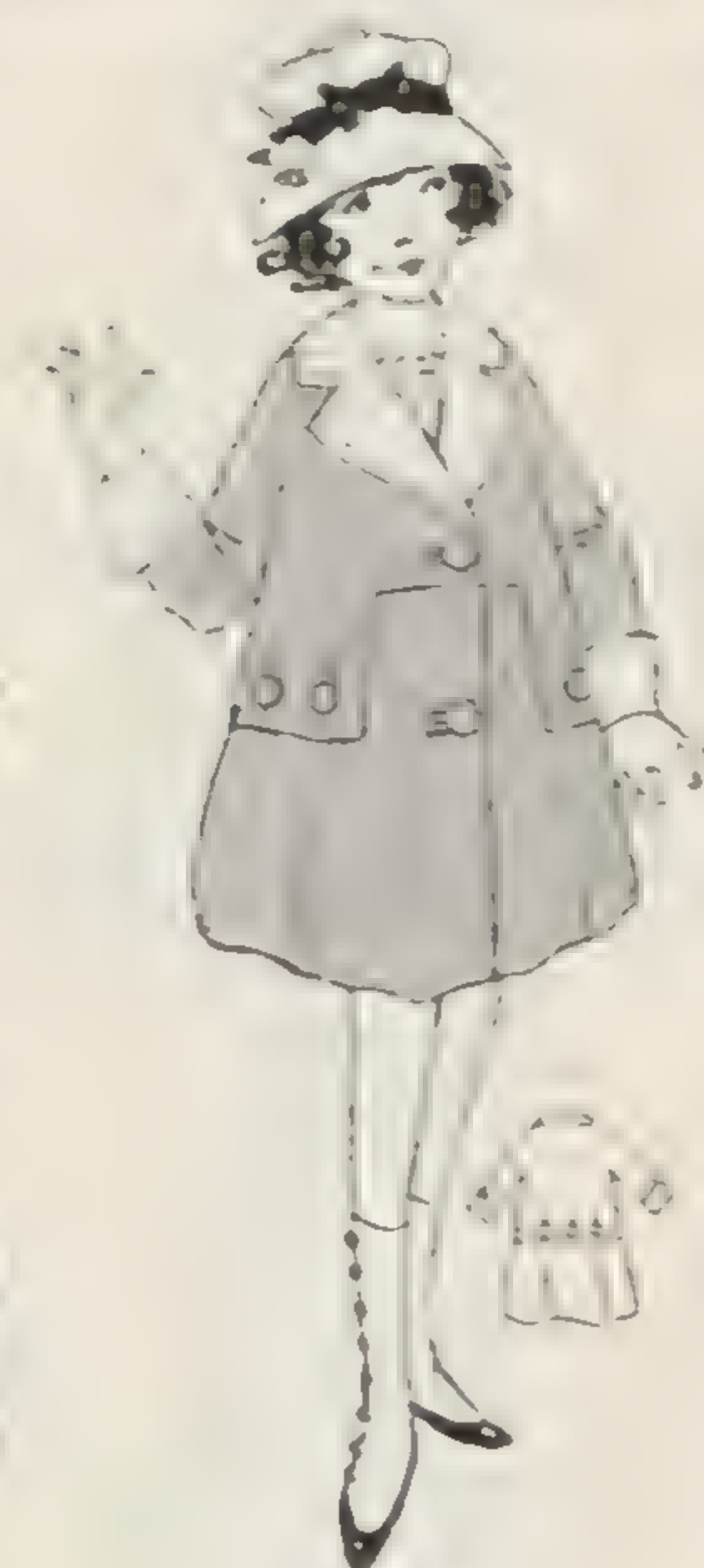
Coat No. 223117



Frock No. 223440



Frock No. 223379



Coat No. 223438



Frock No. 223472



Smock No. 223073



Frock No. 223474



Frock No. 223075



Romper No. 223011

WHEN ONE IS ALMOST AS YOUNG AS POSSIBLE, ONE
CHOOSES THESE COSTUMES TO KEEP ONE'S YOUTH

Full descriptions and prices of these patterns will be found on pages 86 and 88



Smoek No. 223470

Frock
No. 223447

Apron No. 223467



Frock No. 223076



Smoek No. 223480



Frock No. 223445



Frock No. 223441



Romper No. 223273

CHILDREN SIGH "IT'S SCHOOL AGAIN"; AND
PARENTS SIGH, "IT'S FROCKS AGAIN"; BUT
THESE FROCKS WOULD MAKE BOTH CHEERFUL



Coat No. 223459



Frock No. 223446



Frock No. 223443



Frock No. 223435



Coat No. 223266



Frock No. 223067



Frock No. 223074



Frock No. 223449



Frock No. 223462

Full descriptions and prices
of these patterns will be
found on pages 86 and 88



Frock No. 223436



Frock No. 223410



Frock No. 223336



Coat No. 223409



Boy's Suit No. 222460



Waist No. 223264;
Skirt No. 223265



Frock No. 223251



Frock No. 223458



Frock No. 223484



Waist No. 223478;
Skirt No. 223479

THESE AUTUMN FROCKS
RECONCILE ONE TO THE
DEPARTURE OF SUMMER

COSTUMES FOR JUST BE-
FORE AND JUST AFTER ONE
IS OFFICIALLY GROWN UP

Full descriptions and prices
of these patterns will be
found on pages 86 and 88



Waist No. 223451; skirt No. 223452



Coat No. 223482;
Skirt No. 223483



Coat No. 223481



Frock No. 223464



Waist No. 223475; skirt No. 223476



Blouse No. 223455

the soup of the epicure



*Contentment rides
with the prospect
of a good dinner!*

Among the many delightful summer-time uses for which Franco-American Soups are peculiarly adapted is to be mentioned the motoring trip, with its picnic-dinner in the woods or on the rocks, its supper in the twilight and the spin home under the stars.

This is the time of times when hunger calls for an answer sufficient and prompt. It is the time when food must be *compact* as well as good—the package small, the preparation swift and easy, the creature-comfort utter and complete.

A quart or two of Franco-American Soup will claim little of your hamper's space, but will fill a great round void in your appetite. No preparation is required and in a jiffy you have a dish truly French in its deliciousness.

The Franco-American light soups, hearty soups, consommés and broths offer a wealth of choice for every summer day, warm or cool, indoors or out.

Merely heat before serving

Thirty-five cents the quart

Twenty cents the pint

At the better stores



Franco - American Soups

Selections:

Tomato
Mock Turtle
Clear Ox Tail
Ox Tail, thick
Consommé
Bouillon
Julienne
Mutton Broth
Chicken

Chicken Consomme
Chicken Gumbo
Clam Chowder
Clam Broth
Beef
Pea
Mulligatawny
Clear Vegetable
Vegetable, thick

"Let us give you a taste of our quality"

THE FRANCO-AMERICAN FOOD CO.

DREICER & CO

Jewels

FIFTH AVENUE at FORTY-SIXTH
~ NEW YORK ~

Jewels

DREICER JEWELS ARE
OF THE HIGHEST ARTISTIC
MERIT—EACH DREICER
JEWEL EXPRESSES IN ALL
OF ITS MANY CHARACTER-
ISTICS AN INDIVIDUALITY
THAT GIVES IT AN EM-
INENT DISTINCTION—

DREICER & CO

Jewels

FIFTH AVENUE at FORTY-SIXTH
~ NEW YORK ~

BRANCH AT CHICAGO
THE BLACKSTONE

THE YOUNGER SET PREPARES

(Continued from page 33)

Club in Washington, D. C., and the response has more than gratified the originators of the movement.

This novel undertaking, which has been called "The Women's Plattsburg," was under the direction of the woman's section of the Navy League, of which Mrs. George Dewey, wife of Admiral Dewey, is president. The most fashionable young women of Washington and of many other cities enrolled in this school and groups of two hundred young women lived in camps on a regular military schedule and devoted their time to instruction in surgical dressings under the direction of the Red Cross, to military calisthenics, elementary hygiene, first aid, practical dietetics, telegraph, signaling, wig-wagging, and drills conducted by officers of the army. These drills were confined to exercises of a gymnastic nature and to the learning of army maneuvers, as no firearms were used.

The students wore a regulation uniform of khaki skirt and jacket, flannel blouse, high boots, and a soft hat of strictly military type. Their tents had wooden floors and electric lights, but the luggage was limited to one bag each. The work of keeping in order not only the tents but the company streets was done entirely by the women pupils, and it was an amusing sight to see the popular debutantes of the past winter picking up scraps of paper from the grass about the officers' tents, and doing similar work, for each served as orderly on duty once every five days.

The work was so successful that there is every prospect of continuing it in the

autumn under the same auspices. The leaders in this movement are Mrs. Hugh L. Scott, wife of the Chief of Staff of the U. S. A.; Mrs. George Dewey, wife of Admiral Dewey; Mrs. George Barnett, wife of Major-General Barnett, Commandant of the U. S. Marine Corps; Mrs. Gibson Fahnestock, and other well-known women.

Another much smaller camp was started not long ago on the shores of Pompton Lake, New Jersey, by a number of young women including Miss Abby Harrison, Miss Helen Seton, Miss Candace Hewitt, and Miss Lucy Hewitt, with about two dozen other girls equally well known in New York society. This camp is in charge of a committee in which Miss Anne Morgan, Mrs. Edward R. Hewitt, and Mrs. V. Everit Macy play important rôles, and the fair rookies, who bear the title of Emergency Service Corps, are under the instruction of General E. Z. Steever of the United States Army and a corps of instructors. These young women have proved themselves very serious in the work; like real soldiers, they attend to every detail of the camp, from cooking and washing dishes to feeding and currying the horses used in equipping the cavalry division of the corps. It is probable that this camp also will be continued in the autumn.

It is indeed an ill wind that blows nobody any good, for if the needs of these turbulent times have the effect of making girls into finer and more self-reliant women, then the lesson taught by the war is not in vain.

NEW THOUGHT *from* the CREED of a MATERIALIST

(Continued from page 60)

comes in comparatively sober colors, Maillard (a very dark brown), eggplant, Russian green, Hague, amethyst, midnight blue, marron, black, admiral (a dull dark blue) and mysterious green. In contrast with these dark colors of dominette, St. Moritz cloth comes in the most striking and brilliant colors and is essentially suited to skating costumes, not only in color but in its thick loose weave. Broken yellow worsted checks on brilliant blue or mauve grounds, black checks with orange or raspberry, pale straw with Chinese red, orange with olive green, and many other such futurist color combinations, make the smartest of costumes. They are especially successful when combined with a velvet jacket in black or in a tone to match the ground color

of the skating cloth. In this group of striking materials come also croisettes checks and "écossais" plaids, which cover a large variety of obviously or discreetly checked materials lighter in texture than the other materials mentioned.

Since with woolen stuffs subtlety of color depends not only on the color of the dyes used but on the quality and character of the material dyed, the excellence this year of the fundamental material and the successful blending of the dyes themselves have resulted in a line of singularly smooth and becoming colors. So the fashionable and becoming colors will be forthcoming this season, but due to the difficulties involved in obtaining them, they will be more expensive this season than last.

SMART FASHIONS *for* LIMITED INCOMES

(Continued from page 62)

in one piece. The underskirt is of orange chiffon, and the fringe of the sash is orange; the shoulder strap and the motif at the right of sash are in dark blue beads. An alternative of this color scheme would be to make the bodice of plain pale blue satin and the skirt of satin brocade of the same shade, with an underskirt of black charmeuse. The left shoulder strap should be of black jet, the fringe at the sash of black silk, and the motif on the right side of black jet.

At the upper right on page 62 is a simple but effective model for an evening coat in *haricot rouge* (a new shade of red) taffeta. This coat is cut in four points, one on either side and one in front, so that the front point is cut directly in half when the coat opens. An up-turned ruffle about the shoulders, the plain yoke-like

section above it, and the smart, high, standing collar make this an exceptionally good model, while the entire simplicity adapts it to the abilities of the seamstress.

Shell pink taffeta is the material of the evening wrap at the lower left on page 62. This is cut on a perfectly simple pattern, and the chic and effect depend entirely on the placing of the small ruches of the same material as the coat. Three bands of these ruchings edge the bottom of the cloak; two superposed ruches run around the coat at a very high waist-line and draw in the fulness after the manner of an applied belt. One ruching goes down the middle of the sleeve on the outside, and two more at the wrist and cuff respectively complete this elaborate ornamentation, but one that is easily achieved.



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TALC POWDER
"The talc of the boudoir"

After the bath, "Babcock's" soothes and comforts the skin and lends an air of luxuriousness. Try "Babcock's," the real Corylopsis fragrance—exquisite, rare and delicate!

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Send 2c stamp for sample A P Babcock Co 117 W. 14th St. New York



The Call of the Fatherless Children of France

FATHERING the fatherless is now engaging the best minds of France and of those who love France. This work is carried out under the name of Orphelinat Des Armees. On its honorary, active and administrative committees are the greatest names of France in the social, political and intellectual world.

The work of the Central Committee is carried out by local committees in every town and village. The local committees appoint guardians for the fatherless children. These committees will enquire into the circumstances of the orphans in each district, and:

1. Will supplement the small state allowance when it is insufficient to enable mothers to keep the homes together.
2. Will appoint a guardian to follow each child's course at school, note its tastes and aptitudes and decide with the mother on the career best suited for it. The best possible training will then be afforded to the child whatever it is to become, from a manual laborer to a professional or an artist.
3. Will have the children brought up in the religion of their parents.

No greater work can be done for France than to give these children the chance of which their fathers' death has deprived them. And the help, to be effective, must be given at once and for a period of two years. Ten cents a day, \$36.50 a year, will give an efficiently trained child to the new France. It is surmised that there will be three hundred thousand of the children.

Donations will be welcome, or yearly or monthly pledges for the support of one or more children for a period of two years. Name and address of child will be given upon request.

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Chairman, Miss Luisita A. Leland
Vice-Chairman, Mrs. J. Borden Harriman
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in millinery is typified in this origination of felt with mole fur trimming.

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NEW YORK

NOBLESSE OBLIGE

FROM their earliest years children create for themselves a world of illusion and revel in "make believe." Later pageantry and amateur theatricals become for them a chief means of social diversion, but naturally they give little or no attention to the latent educational side of dramatic self-expression.

It was with the aim of developing such possibilities of this mode of recreation and instruction that a group of representative citizens of New York, headed by Mrs. August Belmont, organized in January, 1913, the Educational Dramatic League. The formally stated object of this association is to encourage in New York public schools, social centers, and recreation centers, the giving of amateur dramatic performances such as have an educational value. Specifically, it undertook to bring the work of such amateur clubs to a higher standard from the point of view of both literary value and entertainment.

IN THE INTEREST OF AMATEUR ACTING

The plan worked out by the Educational Dramatic League was designed to correlate the unrelated groups which were giving amateur dramatic representations in all parts of the country, to bring about cooperation, and to develop community spirit both within the groups and between the different groups. As a means to this end, one of the first steps taken was to organize a competition, offering prizes for the best performances of a given play. It was necessary to establish junior and senior branches of the League, as the ages of those applying for membership ranged from ten to twenty-six years.

That there was great need for such an association is clear from the fact that nearly three hundred clubs have registered since the League began its work about three years ago, and the comprehensive scope of its efforts is seen in the manifold activities which it has undertaken. Among the most helpful features are the classes for teachers, and of these many teachers from public schools, settlements, and recreation centers, avail themselves. The teaching of dramatic principles and theory and practical instruction as to the putting on of competition plays are combined in these classes for teachers. Teachers also have the use of other aids, such as a well-selected library of plays, and the officers of the League are always ready to consult with them over any problems which arise. Other advantages of equal importance are afforded to the young people who take part in the work of the plays given under the supervision of the League.

Dramatic clubs receive help from the League in various ways. They may obtain the loan of manuscript plays which are arranged for production; they may rent costume plates owned by the League, and they may also borrow a set of screens for backgrounds, which can be used with nearly all plays. The clubs also have access to the library of dramatic literature, which includes many plays, with detailed directions for their proper presentation.

The clubs frequently give plays for the benefit of local institutions, and such plays are often repeated more than once. The League also keeps a list of the dramatic clubs in different parts of New York City for the benefit of strangers, who may thus easily find clubs in any special community with which they may like to identify themselves.

OF NON-PROFESSIONAL AIM

This association does not aim to train aspirants for the professional stage; its purpose is to develop the possibilities of the valuable preparation for life which intelligently directed amateur play acting offers to young people. Incidentally, this study and presentation of plays is found to be a delightful way of teaching correct English, of perfecting diction, bearing, and vocabulary. It thus becomes an admirable training for children of foreign birth, and a further advantage is its excellent training for the memory. Such qualities, also, as initiative, discipline, and unselfishness are also developed, and the play may also be used to inculcate justice, patriotism, or any other ideal.

The amateur play is a source of inexpensive recreation to thousands of poorer people, who cannot afford to pay the prices charged at regular theatres. Many plays are given in congested sections of New York City, and they are the occasion of great interest not only to those who take part in them but to the parents and friends of the actors as well. Thus not the least of the benefits of this work of the League is that it develops a neighborhood spirit and forms a social bond.

Aside from its purely dramatic work, the league also considers the needs of children too small for real acting. One of the most interesting branches of its work is that of the story-playing classes for the younger children. Tales drawn from folk lore and history are told to groups of small children, who are encouraged to act the stories in original ways. One can easily imagine what a delightful time these children have with these stories which they put into action.

ACTIVITY IN MANY LINES

There seems hardly a limit to the social service for all classes which the Educational Dramatic League is preparing to give. It is standardizing the plays selected for amateur theatrical clubs; it correlates the clubs, using competitive contests as an important means; it helps to Americanize in both language and customs the foreign children and young people; it stimulates the production of wholesome and enjoyable plays, and it develops community spirit.

The League is supported by private subscriptions and donations. Among the officers are Mrs. August Belmont, President; Mr. James Cushman, Treasurer; Miss Marion A. Turner, Executive Secretary; Miss Anne Morgan, Mrs. Francis Rogers, Miss E. Louise Sands, Mrs. Paul Morton, Mr. Douglas Robinson, and Mrs. J. Borden Harriman.



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Model Gowns

FOR THE WINTER SEASON
WILL BEAR THIS LABEL

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Winter 1916-17

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New YorkJOSEPH MODELS ARE SHOWN TOGETHER WITH A
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The Nestlé Permanent Hair Wave

All Nestlé implements and methods are patented in the U.S.A.

Before Waving

During the past two years, since Mr. Nestlé opened his New York establishment, the facts and merits of the Nestlé Permanent Hair Wave Treatment have been placed constantly before the public in the finality of the printed word. These facts and merits are summarized as follows:



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Mr. Nestlé was the originator of

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Since the advent of the Nestlé Treatment over 50,000 heads of hair have been successfully waved.

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The treatment is quick and pleasant, but two hours being needed, including the two required shampoos.

Mr. Nestlé is in attendance and personally supervises all work. An average of twenty heads a day are being waved in his New York establishment alone.

For those who are unable to attend one of Mr. Nestlé's establishments there is the Home Outfit (\$15.00) which gives the same marvelous results.

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MAVIS

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Miss E. M. A. Steinmetz,

the creative artist whose
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made her world-famous.
Her ideas and inspirations
will be embodied in the
creations of their dresses,
suits and furs. This collec-
tion will be shown early in
the fall.

E. M. A. Steinmetz

Stein & Blaine

Furriers and Ladies' Tailors
8 & 10 West 36th St. New York

SUCH STUFF *as* STYLES ARE MADE ON

(Continued from page 59)

Three charming new designs in pussy willow taffeta are sketched above the middle of page 59. At the top is sketched a most intricate black design upon a yellow ground. At the bottom of the group is sketched one of the many beautiful Chinese patterns which have been developed in this material. Again the ground is yellow, but this time there are circles of blue with white centers, and the "E" motif is black.

THE BIRD OF BAKST

Just to the right of this Chinese design, there is a charming and faithful reproduction of the bird which Bakst has made his own. The ground is of soft grayish violet taffeta, the leaves and stems are done in the characteristic Bakst green, and the birds and flowers are rose and yellow. Sketched to the left and slightly above the Bakst design is a salmon colored brocaded faille, made by H. R. Mallinson and Company. The Chinese dragon of the design is simply dulled on the brilliant silk and lies like a shadow upon it.

In the middle of the sketch at the lower left on page 59 is a new soft silk of the close plain weave which is called "silk skin." It is white with clusters of soft-toned flowers upon the great gray dots which are connected by twisted gray loops.

SILKS AND SATINS AND STRIPES

In this same sketch there are also three new silks made by J. A. Migel. At the left is a striped satin, for satin, by the way, is to be the smart fabric of the autumn. This example has broad stripes of black and Bordeaux alternately, with a very fine design brocaded in black on the stripes. The crisp taffeta which is sketched next to it is brocaded with a Chinese design in its own color. One of the smart new horizontally striped silks is sketched at the right. It is broadly striped with white and pale blue with narrow white satin stripes by way of emphasis, and it would be particularly charming for a debutante's dancing frock.

PROTECTING OUR INFANT'S INDUSTRIES



Ribbon-covered wire springs, adorned with hand-made flowers, hold the robe to the carriage;
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(Below) Shoes of piqué, washable and hand-embroidered, in white, blue, or pink, \$2.50, all sizes

(Above) A crocheted bottle holder may be had in pink and white or blue and white, according to the gender of its owner; \$1, \$1.25, and \$1.50

The rubber top of this bottle is removable, and the wide neck permits easy cleaning. The bottle in 8 oz. size is 35 cents, in 10 oz., 40 cents

A soap bubble set insures pleasant minutes for the baby and peaceful ones for his nurse. The set includes two unbreakable pipes and an unbreakable bowl, soap, bib, and an oilcloth tray cover; \$2.25

Those who buy "Onyx" in youth become its strongest friends in later life. This fact accounts for the tremendous popularity of "Onyx Hosiery" among the Heads of Homes—the women whose early experience with "Onyx" has given them their present reliance upon

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The complete range of styles, the known wearing qualities, and its thirty years record for excellence should teach you to put your present confidence and future reliance upon "Onyx".

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This modern country home, situated on high ground, 670 feet above sea level, commands a gorgeous view of the famous Green Mountains—must be sold immediately in settlement of the Morse estate.

The residence and garage, complete in every detail, is surrounded by large maple shade trees. This property consists of nearly four acres. The house, having a slated roof, contains twelve large rooms with spacious attic, two modern bath-rooms with running water from spring, furnace with modern plumbing. Will sell furnished complete or unfurnished. Large wide verandas on two sides of the house. The drinking water is the finest.

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Winter 1916-17

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JOSEPH MODELS ARE
SHOWN TOGETHER
WITH A COMPLETE
COLLECTION OF THE
BEST PARIS MODELS



(Upper left) Shirred blue ribbon over white chiffon, edged with white tulle; (upper right) accordion plaited blue silk, with white-tipped brown stick; (left) Japanese parasol of dark red silk; (right) white silk lined with white chiffon

THE SHADY SIDE of THINGS

ONCE upon a time, back in those dim prehistoric days before women even knew what a vote was, some one accused a certain charming lady of flirting. Of course, to that outrageous charge she had to put up some sort of defense—and that was how the parasol came to be.

That was the beginning, but the end isn't even in sight. Each season parasols grow more amazing. Sometimes—once or twice in a generation there appears a woman

who doesn't raise her sunshade to be coquettish—they are even designed to be useful, but that is a rare occurrence. Just think of the ingenuity that is lavished on these utterly feminine trifles, midway between helps and hindrances, these wicked little machines designed for the confusion of man.

But they have their redeeming feature. Useless they may be, confusing they certainly are, but they have one undeniable advantage—they keep one out in the open air.

(Right) A rosewood stick ends in—or begins with—a conventional rose of rose-tinted ivory. Parasols and sticks from J. M. Gidding and Company



(Left) An aloes-wood stick with a carved ivory head; a parasol of purple silk, striped with black and white

(Right) An ivory opossum perches on the white birch wood handle of this parasol of rose silk, dotted with big white circles

(Above) A gray-buff pongee parasol with orange border and leather-wrapped stick; parasol of yellow and black silk



Gray velour is used to develop this coat, and collar and cuffs are of chequered black and white fur.

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Thousands of women bridge the gap between a limited and an unlimited dress allowance by the use of Vogue Patterns. It is so easy to be smartly gowned, with your Vogue Patterns at hand.

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The "Silvareign" Coat is strikingly handsome. Combining the lightest weight affinity of Silk and Rubber, with the shimmer of Silver and Gold, in all the Pastel tints, the "Silvareign" is unique in the history of Weatherproofs.

Worn as a "Fairweather" in Sport or Motor, sunlight creates an iridescence that envelops the wearer in a glistening nimbus.

The Coat from Wonderland. Colors—Ashes of Roses, Silver, Amber, Copenhagen, Royal Blue, Marine Blue, Reseda, Silver Gray, and Steel Grey.

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Our designing staff will have a large collection of Fall models ready August 1st.

Our Paris buyers have sent the best things from that style centre.

Our competent and courteous sales force will be glad to advise with you in the selection of the most becoming mode for your individuality.

Our establishment is quiet and cool.

Our aim is the best possible service to you.

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GOODMAN**
616 FIFTH AVENUE
BETWEEN 49TH AND 50TH STS.

S O C I E T Y

Births

NEW YORK

Clark.—On June 29, at Warren House, Newport, Rhode Island, to Mr. and Mrs. J. Francis A. Clark, a son.

BALTIMORE

Carter.—On June 10, to Mr. and Mrs. Julian Stuart Carter, twin daughters.

Deaths

NEW YORK

Blanchard.—On July 9, at his home, James Armstrong Blanchard.

Cannon.—On July 5, at his home, James Graham Cannon.

Gardiner.—On July 3, at her residence, Sarah Thompson Gardiner, widow of the late Colonel David L. Gardiner, and daughter of the late David Thompson.

Green.—On July 3, Hetty Howland Robinson Green, widow of the late Edward Henry Green.

Robinson.—On July 6, Charles Leonard Frost Robinson, son of the late Frank Tracy Robinson.

Stevens.—On July 6, at her residence, Elizabeth Callender Harris Stevens, widow of the late Francis Bowes Stevens.

BALTIMORE

Hutton.—On July 9, at Shamrock Cliff, his summer home in Newport, Rhode Island, Gaun McRobert Hutton.

PHILADELPHIA

Patterson.—On June 14, Francis Engle Patterson, son of Colonel William Houston Patterson, and grandson of the late General Robert Patterson.

Engagements

NEW YORK

Auchincloss-Nash.—Miss Esther J. Auchincloss, daughter of Mrs. Hugh D. Auchincloss, to Mr. Edmund Witherell Nash, son of Mr. Edmund S. Nash.

Busk-Whitney.—Miss Peggy Busk, daughter of Mr. Frederick T. Busk, to Mr. Edward Allen Whitney, son of Mr. Arthur W. Whitney.

Chalmers-Handy.—Miss Charlotte Chalmers, daughter of the Reverend J. V. Chalmers, to Mr. Truman P. Handy, son of Mr. Parker D. Handy.

Clark-Dougherty.—Miss Marian A. Clark, daughter of Mr. George Crawford Clark, to Mr. Paul Dougherty.

Dixon-Clark.—Miss Marguerite Dixon, daughter of Captain James Wyllys Dixon, to Mr. Henry Austin Clark, son of the late Frederick Hamilton Clark.

BALTIMORE

Stewart-Fleming.—Miss Saily Beverley Carter Stewart, daughter of Mr. William A. Stewart, to Mr. William Henry Irwin Fleming, son of Mr. Thomas Fleming.

BOSTON

Hewlett-Fuller.—Miss Anne Hewlett, daughter of Mr. J. Monroe Hewlett, to Mr. Richard Buckminster Fuller, son of Mrs. R. Buckminster Fuller.

Smith-Mitchell.—Miss Beatrice Smith, daughter of Mr. Fitz-Henry Smith, to Mr. William Galbraith Mitchell, son of the late Brigadier-general William Galbraith Mitchell.

CHICAGO

Murphy-Hurley.—Miss Mildred Murphy, daughter of Dr. John B. Murphy, to Mr. Edward N. Hurley, Jr.

CINCINNATI

Schoepf-Hubacher.—Miss Elizabeth Schoepf, daughter of Mr. W. Kesley Schoepf, to Dr. Carl Paul Hubacher, Secretary of the Swiss Legation at Washington.

Seeberger-Cist.—Miss Dorothea Seeberger, daughter of Mr. Louis A. Seeberger, to Mr. Charles Frank Cist, son of Mr. Charles Morton Cist.

MINNEAPOLIS

Farrington-Mayo-Smith.—Miss Elizabeth French Farrington, daughter of Mr. Luther Humphrey Farrington, to Mr. Richmond Mayo-Smith, son of Mrs. Richmond Mayo-Smith.

PHILADELPHIA

Carpenter-Gregg.—Miss Beatrice Gill Carpenter, daughter of Mr. Henry Clay Carpenter, to Mr. A. Pierce Gregg.

Merrick-Downs.—Miss Anne B. Merrick, daughter of Mr. J. Vaughan Merrick, to Mr. Thomas McKean Downs, son of Mrs. Norton Downs.

Mirkil-Rogers.—Miss Mary Irwin Mirkil, daughter of Mr. I. Hazelton Mirkil, to Mr. Edmund H. Rogers, son of Mrs. John I. Rogers.

Thompson-Downs.—Miss Alice Chapman Thompson, daughter of Mr. Henry Chapman Thompson, to Mr. Norton Downs, Jr., son of Mrs. Norton Downs.

SAINT LOUIS

Murphy-Lord.—Miss Kathleen Murphy, daughter of Mrs. Heman Judson Pettengill, to Mr. Russell Lord, son of Mr. John B. Lord.

SEATTLE

Garrett-Brown.—Miss Jessamine Garrett, daughter of Mrs. Thomas A. Garrett, to Mr. Arthur Brown, Jr., of San Francisco.

Weddings

NEW YORK

Fairfax-Moss.—On July 6, at Wigan, England, Mr. B. Lindsay Fairfax, son of Mr. Lindsay Fairfax, and Miss Madge C. Moss, daughter of Professor Moss, of England.

Townsend-Frieze.—On July 18, in Christ Church, New Brighton, Staten Island, Mr. R. Taiter Townsend and Miss Marjorie H. Frieze, daughter of Mr. Lyman B. Frieze, Jr.

Van Cortlandt-Gibson.—On June 22, in the Church of the Mediator, Mr. Augustus Van Cortlandt, Jr., son of Mr. Augustus Van Cortlandt, and Miss Katharine Gibson, daughter of Mr. Robert Williams Gibson.

BALTIMORE

Baker-Barry.—On June 28, in St. Paul's Episcopal Church in Norfolk, Virginia, Mr. Bernard N. Baker and Mrs. James Herbert Barry, daughter of Mr. Solomon F. Corner.

BOSTON

Converse-Sigourney.—On June 26, Mr. Frank Lee Converse, of Battery A, Massachusetts Field Artillery, and Miss Alice L. Sigourney, daughter of Mrs. Henry Sigourney.

Swaim-Bradley.—On June 28, in St. John's Church, Framingham Center, Massachusetts, Captain Roger Dyer Swaim, First Massachusetts Regiment Field Artillery, son of Reverend Joseph Swaim, D.D., of Cambridge, Massachusetts, and Miss Margaret Hinkley Bradley, daughter of Mrs. Leverett Bradley.

CHICAGO

LeVino-Prussing.—On June 29, Mr. Albert Shelby LeVino of New York and Miss Margaret Alice Prussing, daughter of Mr. Eugene E. Prussing.

MINNEAPOLIS

Birch-Rand.—On June 24, in St. Mark's Episcopal Church, Mr. Stephen Birch and Miss Mary Celestine Rand, daughter of Mr. Rufus Rand.

Hibbard-Stowell.—On June 26, in the Plymouth Congregational Church, Mr. Howard Hervey Hibbard, son of Mr. Edward R. Hibbard, and Miss Eleanor Stowell, daughter of Mr. Frederick M. Stowell.

Richards-Sexton.—On July 15, at the summer home of the bride's parents, at Minnetonka Beach, Mr. Bergmann Richards and Miss Marguerite Sexton, daughter of Mr. Charles W. Sexton.

PITTSBURGH

Thaw-Stehlin.—On July 6, in the Church of St. Mary the Virgin, New York City, Mr. Stephen Dows Thaw, son of Mr. Benjamin Thaw, and Miss Elise Marie Stehlin, of Zurich, Switzerland.

SAINT LOUIS

Seaverns-Mersman.—On June 28, at the home of the bride's parents, Mr. George A. Seaverns, Jr., and Miss Isabel Mersman, daughter of Mr. Otto L. Mersman.

SAINT PAUL

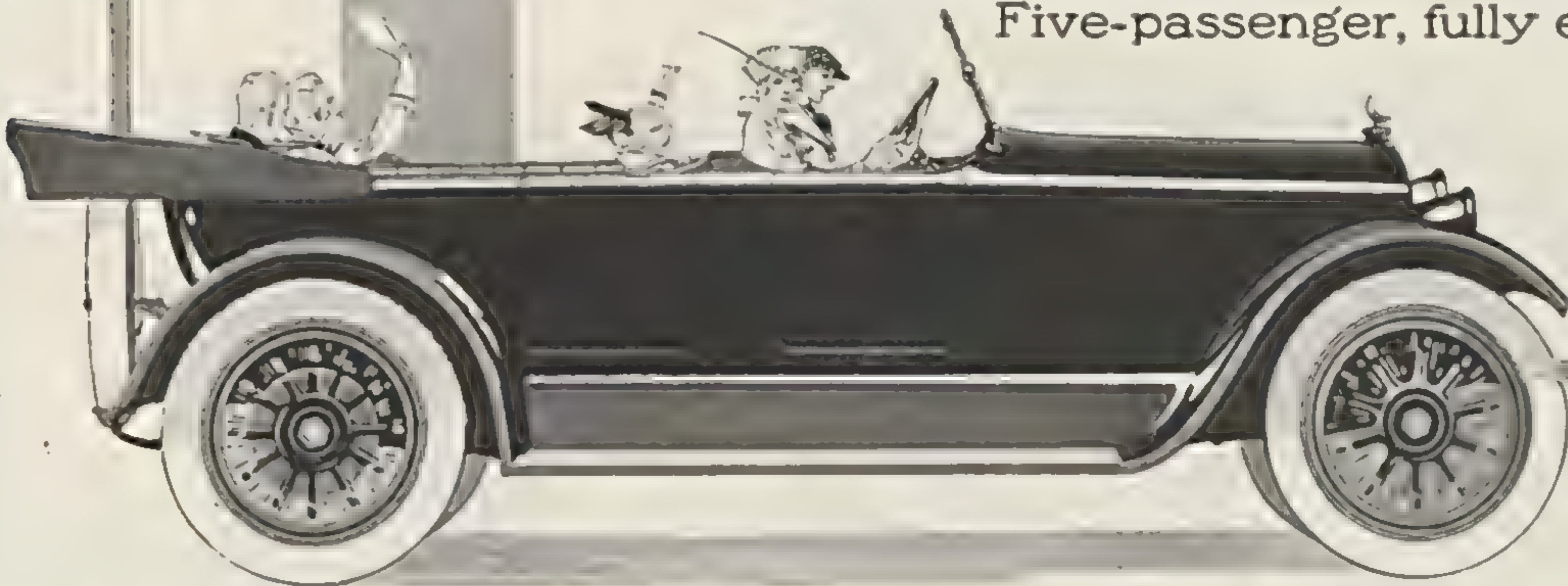
Hardenbergh-Robertson.—On July 15, in St. Luke's Catholic Church, Mr. George Stone Hardenbergh, son of Mr. William Adams Hardenbergh, and Miss Alice Victoria Robertson, daughter of Mr. Victor Robertson.



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FOR THE HOSTESS

WHEN the mercury is climbing higher and higher and mid-summer appetites lag, then is the time for gastronomic surprises. The surprise of a new dish seems to change one's entire mental attitude toward hot weather. It is his unhackneyed and delectable dishes that have endeared Nestor Lattard, the noted chef of the Plaza, to hundreds of patrons among American society people. Business men, marooned in town during the torrid summer, after a busy day in Wall Street, slip into the cool shaded summer garden or the restaurant of the Plaza, there to be rested and refreshed by an unexpected dish suggested by the ever watchful maître d'hôtel. Copious notes upon individual preferences are contained in his tiny memorandum book; in the twinkling of an eye he turns to it and suggests exactly the proper thing.

Among the many new creations of Lattard, there stands out one which may top the summer hostess's list of sweets. Large and perfect apples—Newtown pippins are selected, for they are sufficiently firm to keep their shape—are baked. Then the tops and the insides are removed, and the hollowed apples are filled two-thirds full of peaches, dusted with powdered sugar. Vanilla ice cream is added to round over the top symmetrically, and over this a meringue is spread. The apples are put into the oven just long enough to brown the meringue, then served at once. The apple and the meringue act as non-conductors of heat, so that the ice cream is not in the least melted. This sweet is called Apple Roxana, after Mrs. John W. Gates.

Eggs Lattard are delicious for déjeuner on a warm day, and are not difficult to make. To chicken salad, raw apples and celery cut in julienne strips are added. Rather large puff paste tartlet shells are filled with the salad and placed on one or two lettuce leaves and each mound of salad is hollowed a bit for the reception of a poached egg, cold and firm. Mayonnaise is colored pink by the addition of chilli sauce, strained so that the tomato seeds may not spoil the appearance of the mayonnaise, and the poached eggs are masked in this.

FOR HOT WEATHER LUNCHEONS

Soft clams are an excellent summer fish, and a delectable clam dish is called Soft Clams Plaza. For each portion, a thin slice of lightly browned and buttered toast is spread with deviled ham. Soft clams are arranged on every slice, and a sauce made of Worcestershire and chilli sauces is poured over each portion. Grated cheese and buttered bread crumbs are then sprinkled over the slices of toast, and they are put in the oven until brown.

Lattard admits having named Egg Monte after Mr. "Monte" Waterbury, the famous polo player. A rather thick slice of ripe tomato, laid on lettuce leaves, is the basis. This is covered with cold

asparagus tips, upon which a cold poached egg is placed. French dressing, seasoned with mustard, is poured over it, and the whole is chilled before serving.

A delicious salad to serve with cold salmon, whitefish, filets of sea bass, or halibut—in fact, with any cold fish—is made from cooked carrots cut in julienne strips, and "poached" cucumbers (that is, diced cucumbers cooked until transparent in boiling salted water and then chilled) tossed together in a light mayonnaise which may be colored faintly green with vegetable coloring and diluted with a little whipped cream; this salad should be served on romaine or lettuce. Heart of palm tree is particularly delicious as a salad combined with very thin slices of raw apple and filets of anchovies, served on romaine with French dressing.

Still another luncheon dish is crab meat cakes Hoyt, for which a noted epicure stands sponsor. The night before using, the fish cakes are prepared in the usual fashion from duchesse potatoes and crab flakes, dredged with flour, and set away upon a board to harden a bit, which process makes them fry much more readily than they would if freshly made. The next day, for luncheon, they are fried in deep fat, drained on paper, and served with crisp slices of bacon and a purée made from celery stewed in salted water until it almost falls apart, rubbed through a *tamis* or sieve until it forms a light purée, and served on the platter, seasoned with a little butter, salt, and pepper.

THE CHILLING CLIMAX

For dessert, there is a delicious mousse which may be made from a recipe for strawberry mousse, but in which fresh cherries are substituted for strawberries. To serve with the mousse, a cupful of ripe cherries is pitted and sliced and marinated in brandy for two or three hours. Then the cherries are put in a small chafing-dish, powdered sugar is sprinkled over them, more brandy is added, and the whole is set on fire. A spoonful of the blazing cherries is served with each portion of the mousse.

Another mousse—and one from the *cordon bleu* of Madame Kenna of Manhattan—is a strawberry mousse made in the usual way, to which are added sultana raisins that have marinated over night in lukewarm brandy and water until they are flavored with the eau-de-vie. They are frozen with the mousse, and at serving time sliced pistachio nuts, punctuated with maraschino cherries, are sprinkled over it.

The entire success of one's choicest August dinner may hinge upon the beginning. Success is assured if that beginning is Lattard's chef d'œuvre of soups, "La Boule." It is a very light cream of pea soup made from thick cream and tender green peas, in the usual fashion. Let diced green turtle meat be added to this, and a more delectable soup was never served to an epicure.



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In closed cars with ordinary motors and gears you shut yourself up with tapping, popping, clashing, grinding noises.

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ON WITH THE DANCE— LET JOY BE EDUCATIONAL

(Continued from page 39)

In America "that which is natural" has usually found expression in athletics. This is, perhaps, one reason why Americans as a whole have so little appreciation of beauty; their physical expression has always taken a practical or a combative turn. But in dancing, the child can have all the exercise he craves, plenty of rivalry, too, but something else above these. He can, in a small way, feel the thrill of being a creative artist. A normal child may not have a "voice," or an ear for music, or an eye for color; but he surely has healthy arms and legs, which are longing for exercise, and a sense of rhythm to discipline them.

Dancing, grown-ups have found out, is the means to many ends. There is the jollity which one finds at the meetings of the various branches of the English Folk-Dance Society, of which Mrs. James J. Storrow of Boston, sister of Thomas Mott Osborne, is president in this country. Actors used to come in droves to the Jacques-Dalcroze school of "Eurythmics" at Hellerau, Saxony, to acquire in dancing that poise of body which they believed to be necessary to free artistic expression. For the same purpose, several of the moving picture studios of California are sending their promising actresses to Ruth St. Denis's and Ted Shawn's school, "Denishawn." Mrs. Grace Jenkins Anderson, who directed the greater part of the dancing in the New-York Shakespearean masque, can tell a surprising tale of the enthusiasm for dancing shown by high-school boys and Columbia College athletes. Miss Mary Porter Beegle turned the physical department of Barnard College into a school of the fine arts with the folk-dances and the Greek games which she introduced.

THE BASIS OF EDUCATION

There are other teachers, like Isadora Duncan and Elizabeth Duncan and Loie Fuller, who believe that dancing should be the most important item in the child's education and the basis of it all. Some years ago, the London County Council had sufficient faith in this theory to lend several of its waif-wards to Miss Fuller for her school in Paris. Isadora Duncan has traveled in half a dozen lands and advertised for children who would live with her, tuition free, until the age of twenty-one. In each city hundreds of parents brought their boys and girls. The life of these girls is centered entirely about their art, but they are far better informed than most high-school graduates. Of course formal studies are not neglected; in the Elizabeth Duncan school they assume an equal importance with dancing. But in each case the theory is that a properly poised body will nourish a mind sensitively receptive to the education which it needs.

But not all children can spend their whole youth as members of the family of a great dancer. Most of them may dance but a few hours a week, as in the old-fashioned dancing-school. It is the modern teacher's task to make these few hours mean as much as possible in the formation of character and personality. Miss Mary Wood Hinman, of Chicago, has specialized in just this point. Among her pupils are the children of many of the wealthiest and most prominent Chicago families. These children are not "sent to dancing-school" as in the old days. They take their mothers (and not infrequently their fathers) with them. The mothers themselves organize classes from among the families of their circle.

This year, Mrs. Watson Armour and Mrs. Robert Brewer have organized the youngest class for children between the ages of four and six. In this period of childhood, when the sense of play is vigorous yet tractable, the chief business

is to develop the sense of rhythm. The children play the singing games of England, Sweden, and Russia—"London Bridge," "Looby Loo," "Mulberry Bush." They are not asked to speak very much, but actions speak louder than words. They bow their invitations to their partners, and the little girls bow just as often as the little boys. The children are eager to impart their newly learned manners to their parents and invite them (they don't drag them) to enter the game. After the youngsters once learn how things are done, there is no need of disciplining the incipient rebels. The disapproval of the group is more effective than the reprimand of a teacher.

SPEECH PLAYS ITS PART

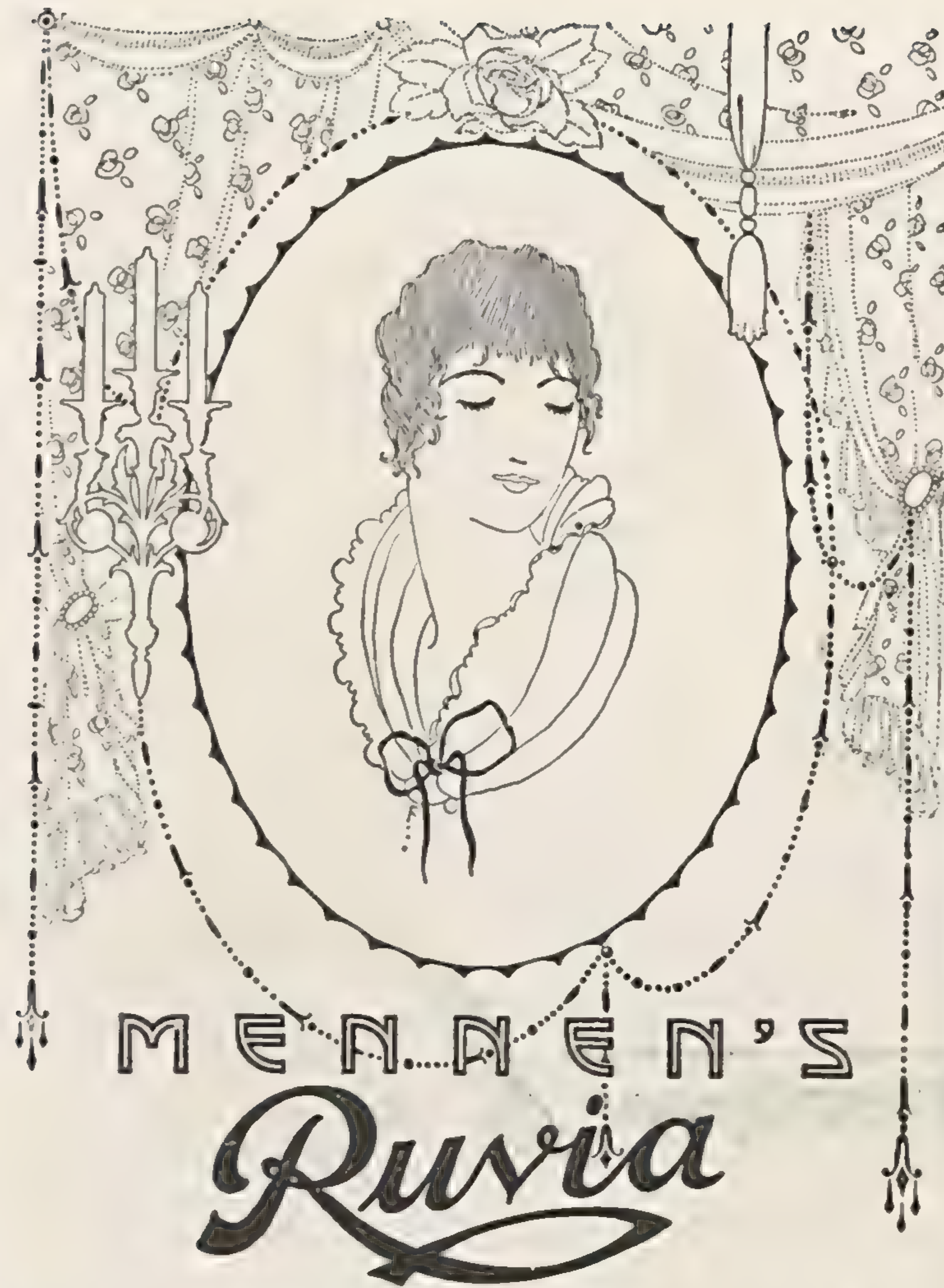
The second group, comprising children from five to eight, was organized a year or so ago by Mrs. Potter Palmer, Mrs. Robert H. McCormick, Mrs. Albert A. Sprague, Jr., and Mrs. Edward Moore. In this group dance steps (chiefly of the folk-dance) are first taught. Speech plays a more important part (it is bound to at this age), but speech, it is noted, is molded by that gentleness of manners which was learned in the pantomime class of a year ago. Here, too, the girls and boys divide into special groups for one of the two hours of each week; the girls learn fairy and gnome dances, and the boys learn clogging and sword dances.

Between the ages of seven and nine (Mrs. Henry H. Porter, Jr., presides over this group) the girls and boys begin to dance together. Here the boys assume that responsibility for the happiness of the other sex, which so irks the feminists of the twentieth century. The class for children between the ages of eight and eleven under Mrs. Robert Dunham and Mrs. S. S. Smith, and that for children between ten and fourteen, under Mrs. James Kelley, of course present a problem to the trained pedagogue. Here personality begins to become obstreperous, and here a sense of finish and refinement can properly be imparted. In dealing with the children, Miss Hinman has one golden rule: excellence, not the lack of it, is noticed. Every youngster will give his best efforts to be singled out for praise.

Thus the elements of good manners, which are respect for the interests of others, are developed as a by-product of dancing. And so that thing which twentieth-century theorists call the "social sense" grows as it grew in the race, by the gradual realization that each individual must do his part if the group is to flourish.

The special classes work by themselves. Here exercise is strenuous, for the dances include the Highland fling, the Cachucha, the sword dance, the lilt, and the clog. The various classes in this special work are under Mrs. Henry H. Porter, Mrs. Henry Monroe, Mrs. William Van Doren Wright, Mrs. Frank Dummer, Mrs. Lockwood Honoré, Mrs. Charles King, Mrs. John J. Mitchell, Mrs. Frank Taber, Mrs. Mark Willing, Mrs. Louis Winterbotham, and Mrs. Ralph Dunham.

By these means Miss Hinman trains the social sense in the children of the leading families of Chicago. Much the same work is being done in Boston by Mrs. Storrow and Mr. Chester W. Foster, and in New York by Mr. Dodsworth. The twentieth century mother has learned that dancing has more to do with the ethics of children than many "do's" and "don'ts." Though she may not agree with Nietzsche that to dance is to be "at one with life itself," she is becoming convinced that the child who dances through his childhood is likely to be a better man or woman for it, when the years of discretion arrive.



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The CHILD'S DRESSING-TABLE

THE small girl, who, standing at the dressing-table watching the grown-ups dress, suddenly exclaims, "But Muddie, isn't it nearly time for me to pink my nails?" is an example of the early care the wise mother personally gives her child. She does not entrust her daughter or her son to coarse hands that injure the child in spirit as well as in natural outward beauty. There is many a woman who has to have her hair artificially waved, though she started life with soft curls which her ignorant nurse vigorously brushed until they were perfectly straight. And curls are but one of the many outward graces to be ruined by carelessness. The child's

delicate skin is easily injured with harsh soaps, his ears are subject to abuse, and his profile—the less said of it the better, for rough hands disfigure it when they roughly apply the handkerchief.

ON THE OCCASION OF TRAVEL

With his lordship, the baby, perhaps the most important thing is to cultivate in him very early a love and not a fear of the morning tub. But this does not solve the question of his bath away from home. He protests loudly when plunged into a bathtub that is in any way different. It is possible to avoid this if the bath is a portable one which fits over the ordinary tub at home. The sanitary advantages of this portable bath, illustrated at the bottom of the page, must appeal to the cleanly, as it is of rubber which may be taken off the frame, spread out and washed with boiling water and any disinfecting chemical. It is large enough for a child of five. The framework is white enamel and the white rubber is seamless. The tub comes in an individual box which may be placed at the bottom of a trunk as it takes but a space of 30 by 3 inches. Besides knowing that there is no danger of the child's bruising himself, the nurse does not have the back-breaking task of stooping during the bath. Such a tub might be bought also to use for washing the hair, the lingerie, or even the pet poodle, as it saves the time and labor of wiping wet floors or airing wet carpets. The price of this convenient tub is \$5.

To enhance further the pleasure of the bath, the quaint doll illustrated at the top of the page is much nicer to use than the usual uninteresting washcloth, though it is made of the same spongy material and turns the important washing process into a joke. This most



The bath becomes a riotous game when, instead of an uninteresting washcloth, baby uses a wash-doll, made, except for contour, like the cloth it substitutes

practical doll may be bought for 35 cents.

FOR THE NURSERY SHELF

After baby has been rubbed with soft warm towels, then he may be powdered from a delightful powder box decorated with the figures of quaint little children and a procession of animals out of the Ark. The bath powder it contains is fragrant and at the same time pure and hygienic, and may be bought for 50 cents a box.

For the older brother and sister, is made a decorated soap to be used in vacation time. It is particularly efficacious in removing stains and yet does not injure the skin. Each cake has a charming picture on

it that tempts the little ones to enjoy ablutions. Three cakes in a pretty box are a welcome gift in the nursery. The price of a box is 30 cents.

The well-cared-for child is never allowed to sunburn beyond redemption. For this purpose a scientific lotion which is a skin protector is used on the face, neck, and arms before going out. It may be bought for \$1 a bottle.

Another preparation which is excellent for cases of acne, in fact for any kind of eruptions, should be kept in the nursery for the older children; this has the endorsement of physicians and is priced at \$1 a bottle.

A preparation that is excellent for the girl to use on her hands is made of milk, orris root, and almonds; it contains no oil or deleterious substance and softens the roughest skin. This may be bought for 39 cents a bottle.

For the baby's hair there is very little that is better than a gentle application of olive oil after the bath about twice a week; this treatment will encourage a natural curl while stimulating the roots. Apropos of olive oil, there is a most healing cream for sunburn in which this oil is used as a basis. This cream should be kept on the nursery shelf; it may be bought in tubes of two sizes for 50 cents and 75 cents, and in a larger jar for \$1.50.

The only perfume that is ever used for the tiny folk is a violet sachet, which gives a refreshing perfume to the wardrobe. A dainty lasting sachet may be bought in envelopes of two sizes for 50 cents and \$1.

If a child gets in the habit of sleeping with the mouth open, a reliable specialist should examine the throat and nose; and if it is proved to be only a habit, an excellent chin support which is highly recommended by physicians may be used to prevent it. This support is priced at \$3.



The portable bathtub of white seamless rubber in a framework of white enamel is convenient not only at home but when also the baby travels. Folded, the tub takes a space of 30 by 3 inches and may be slipped easily into the bottom of a trunk

Let Him That Is Without Sin Cast the First Stone

A woman crouched down against the iron fence of the park, sobbing turbulently. Her rich fur coat dragged on the ground.

Her diamond-ringed hands clung to the slender, plainly-dressed working girl who leaned close, trying to console.

Dan was the cause of it all. Dan and that chap with the automobile and the diamonds.

O. HENRY

saw, and seeing, understood. That is the secret of his power. With swift, sure strokes he drives his story home. Never a word is wasted. From the first word the interest starts and you are carried on in the sure magic of his vivid sentences to the unexpected climax.

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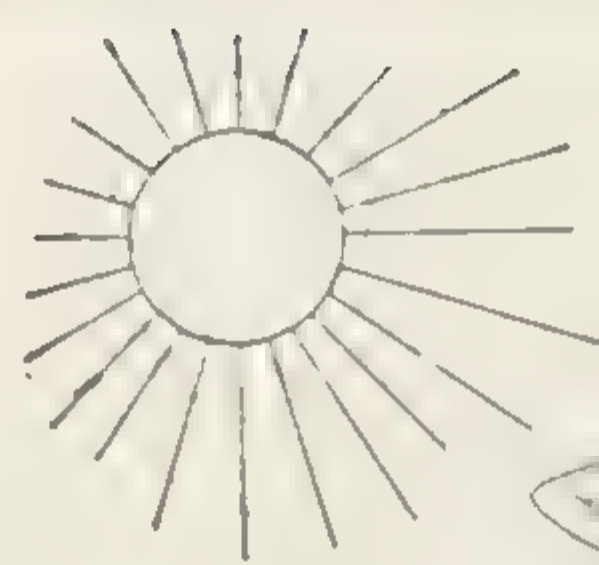
Send me on approval, 25c a week paid by you, O. Henry's works in 12 volumes, gold tops. Also the 6-volume set of Kipling, bound in cloth. If I keep the books, I will remit \$1 per month for 18 months for the O. Henry set and retain a free Kipling set without charge. Otherwise I will, within ten days, return both sets at your expense.

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Address.....

Occupation.....

The silk & leather edition of O. Henry costs only a few cents more a volume and has proved a favorite binding. For this luxurious binding, charge above to \$1.50 a month for 18 months.



THE "SUN-KISSED" FACE

Is your full enjoyment of the glorious, health-giving sunshine marred by the knowledge that it will bring out an unwelcome crop of freckles, or will redden or brown your skin until its clearness and beauty are things of the past?

If you have learned to dread the possession of a "sun-kissed" face do not hesitate to seek the advice of Madame Helena Rubinstein, whose marvellous freckle and sunburn preventives have revolutionized Beauty Culture.

The following are particularly recommended:—

VALAZE BEAUTIFYING SKINFOOD which restores, stimulates and preserves the skin. Its effective results are noticeable in a striking manner. By the aid of VALAZE the sinking flaccid tissues grow more robust and firm; the wrinkles become fainter; the muddy drab, freckled, weather-beaten skin becomes clear, smooth and lustrous; the cheeks gain in succulence, color and beauty. It is not a "make-up" in any sense of the word—its mission is not to "put on" a show of "artificial beauty," but to bring to actual appearance the inherent beauty of every woman's face.

VALAZE has been used for years by the best-known women of aristocratic and royal circles abroad. Just as a good complexion is the foundation of real beauty, VALAZE is undeniably the foundation of a good complexion. As a matter of fact, there is no secret of beauty—but VALAZE! Price \$1.00, \$2.00 and \$6.00 a pot.

The companion preparation is the Valaze Skin Toning Lotion as better and more rapid results are obtained by their combined use. For a dry skin, the "Special" is used. Price \$2.00 and \$4.00. For greasy or normal skin, \$1.25, \$2.25 and \$5.00 a bottle.

BLACKHEADS, and GREASY, COARSE SKIN:—Valaze Blackhead and Open Pore Paste refines coarse skin texture, removes greasiness, blackheads and reduces enlarged pores. Price \$1.00, \$2.00 and \$5.00.

VALAZE LIQUIDINE, overcomes enlarged pores and oiliness of the skin, also undue flushing of nose and face. Price \$1.50, \$2.75 and \$5.50 a bottle.

VALAZE SUNPROOF & WINDPROOF BALM, prevents freckles, tan and sunburn. Madame Rubinstein knows what this wonderful balm has done for women in the hot countries of South Africa, Australia, the East Indies; and that in this country it can do no less. VALAZE SUNPROOF and WINDPROOF BALM—to avoid all misunderstanding—is a preventative of freckles, not a cure. Unequalled as an anti-wrinkle preparation and foundation for powder. It is so harmless that it may be used for faces of children. Price \$1.50, \$3.00 and \$5.00 a bottle.

FOR BAGGY, RELAXED AND FLABBY SKIN:—When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. Among all the preparations that Madame Rubinstein has been able to recommend, the Valaze Roman Jelly (price \$1.50 and \$3.00) and the Valaze Lactee (price \$2.50 and \$5.00), are the best suited for this condition. Used in time, it will prevent such a condition as this.

FOR DOUBLE CHIN:—The VALAZE REDUCING JELLY (price \$1.50 and \$3.00) also the VALAZE REDUCING SOAP (price \$1.25 a cake), are the two most effective preparations to remove a double chin as well as superfluous fat.

FOR IMPROVING GROWTH OF EYELASHES: The VALAZE EYELASH CREAM stays falling eyelashes and eyebrows, strengthens their growth—at the same time darkening them. Price \$1.50. Directions for the massage of eyes and temples, which will reduce wrinkles and restore brilliancy to lustreless eyes, accompany each jar.

VALAZE COMPLEXION POWDER, for normal and oily skin; **NOVENA Poudre**, for dry skin. Price \$1.00, \$2.50 and \$4.50.

At Madame Rubinstein's Maison de Beaute Valaze, treatments are administered for the removal of wrinkles, crowfeet, coarseness of skin, loose skin, double chin, relaxed muscles, puffiness under the eyes, blackheads, large open pores, acne, eczema and other complexion defects. The New York establishment radiates the same elegance, the same Spirit of Beauty as her famous salons in London and Paris—where for years the most beautiful women on the Continent have entrusted the care of their facial appearance to Madame Helena Rubinstein. Queens, princesses, celebrated actresses, and leaders of high society—all acknowledge her to be the World's Greatest Beauty Culturist.

Madame Rubinstein's brochure, "Beauty in the Making" (Comment se fait la beaute), will be sent on receipt of 2 cents postage.

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YOU doubly prize the luxury and beauty of this Sedan, because you get them at no sacrifice of Hupmobile performance.

And surely you have learned, or have heard, enough about that to value it highly.

The car is nothing short of a high-gear wonder.

Its four-cylinder motor is so powerful, and so flexible, that even city driving seldom calls for a gear-shift, save in starting from a dead stop.

Its pick-up is so swift that the Hupmobile is off and away while many another car is fussing and fumbling in the start. From a stand to 25 miles an hour in 10 seconds is every-day Hupmobile performance.

Such nimbleness and handling-ease are popularly supposed to be the especial province of the multi-cylinder car.

Yet you have them in the four-cylinder Hupmobile—with a simple mechanism, with quality, with operating economy, and with a notable smoothness and lack of vibration.

It is a simple matter to find out to your own satisfaction. Test the Hupmobile alongside some other car—with any number of cylinders.

The Hupmobile dealer will be glad to give you such a demonstration.

Five - Passenger Sedan \$1735

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Hupmobile free-coupon service provides for eight monthly inspections, and such adjustments and care as are necessary by Hupmobile experts—at any one of our authorized service stations. Each buyer of a car receives without extra cost, a book of coupons, with which he pays for such service. We now have more than 5,000 service stations.

Hupp Motor Car Corporation, Detroit, Michigan



MOTOR NOTES

WITH the advent of low-priced and medium-priced cars capable of a performance equal to that of the expensive car of several years ago, the manufacturers of the high-priced machines have devoted their attention to producing special bodies as a strong talking point in favor of the greater expenditure. One's motor, car has come to be looked upon almost as one's home, and individual preference has been consulted in its outward appearance, as well as in its interior design and in the materials used in the upholstery, all of which are made to reflect the owner's taste. But now distinctive body work is available for the purchaser with less than \$1,000 to expend. A concern has been formed for the purpose of producing a limited number of distinctive type runabout bodies mounted on the chassis of a well-known make of car. This body is light and is distinctive in that it is shorter than the wheel-base of the car itself, so there is no overhang back of the rear axle. Ease of riding is thus obtained and it gives a compact two-passenger body, though of limited carrying space. The unique features of this construction are the shape of the rear, the absence of running-boards, and the easily extended top, which occupies no more room and is of no greater weight than the side-curtains of the ordinary runabout. This top is in the form of two curtains held upright at the rear by a bow and extending from this bow forward to the wind-shield. A distinctive rounded type of radiator and short hood replace the radiator and motor bonnet of the touring body ordinarily furnished with this car. Fifteen bodies of this particular type have been produced, and the price complete is \$950.

insects and from the dew and moisture of outdoor sleeping. Many forms of automobile tents and camping outfits have been devised and some of these are ingenious in the extreme. One of these new camping outfits consists of a metal frame cot which is attached at the head end to one running-board of the car, opposite the tonneau entrance. The outer end, when the cot is extended, is supported on folding legs. Springs and a roll mattress are included in the outfit, as well as a tent consisting of two sides, an end, and a top which extends from the foot of the bed to the top of the car. This design thus furnishes a bedroom which opens directly into the top-and-curtain-enclosed space of the car itself, which may be used as a dressing-room. The bed is 48 inches wide and the tent is of heavy army khaki. This covering does not need to be staked to the ground as the outfit is self-contained and rests only on the four wheels of the car and the extending legs of the bed. The ingenious feature of this construction lies in the simple and compact manner in which the bed and tent may be folded. The frame of the bed itself folds directly on to the running-board, to which the forward end is attached, and in this position, folded, it occupies a space measuring only 8 by 9 inches. The bed may be entirely removed from the running-board by unscrewing four bolts. The tent, pillows, and mattress can be rolled up in a small bundle, which may be carried in any convenient portion of the tonneau or strapped to the running-board. The weight of the complete outfit of khaki tent, springs, and the roll mattress is 65 pounds and the price of the outfit is \$38.

A CAMPING TRAILER

TO REPLACE THE SWINGING GARAGE DOOR

The private garage should be more than a barn in which to house a motor; it should be convenient, easy of access, and provided with all the necessary equipment for properly caring for the car. Swinging doors which may afford easy access in summer, are so easily blocked with snow or ice in winter that any garage of sufficient width to accommodate them should be provided with sliding doors. But for the "one-car" garage, which could ordinarily be provided only with swinging doors, a novel type of folding door has been devised which gives all the advantages of the sliding door in the compact space made possible by the swinging type of door. This is an upward opening door which is hinged in the center, and when the door is opened the two halves fold together and lie flat against the ceiling of the garage or the top of the door. Counterbalances make it possible to raise this door easily with one hand, and the folding motion automatically occurs as soon as the lower portion of the door is lifted. This door is proof against weather, dust, and fire, and is provided with wire glass panels. It is furnished in either wood or metal, as desired.

A TENT BY THE ROADSIDE

The almost universal use of the motor has brought nature nearer to every one. Even the most enthusiastic nature lover, however, requires some protection from

For those who desire more elaborate forms of motor camping and whose car is not sufficiently large to carry all of the outfit required, a most practical type of trailer has been produced, which may be attached to the rear of any motor. This is a two-wheeled affair, which, when completely closed, resembles a small package delivery vehicle of the type attached to motor-cycles and bicycles. Its two wheels are rubber tired, and the extra power necessary to haul this trailer is scarcely greater than that required to carry two or three extra passengers in the touring-car. The top of this box-like body may be raised to form the roof of a good-sized dining-room or sleeping-room. The sides fold out and are supported on legs, and this serves to increase the interior space by three times its original size. Water-proof canvas sides are provided which fill in the space between the raised top and the extended sides. Celluloid windows of ample size make the room thus formed in this trailer as comfortable as a modern sleeping porch. The floor or platform of the trailer itself may be used as a dining-room or kitchen, and a folding table is provided. This table, when folded, forms part of the end of the box-like body. As each bed formed by the sides of the body is wide enough for two persons, the trailer has a sleeping capacity for four persons, which is the largest number that could conveniently be carried in the average touring-car. The price of this trailer is \$165.





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All the style value of a silk, satin or woolen fabric, plus the beauty imparted by the PONTINE process—giving surfaces of rich leather-like elegance.

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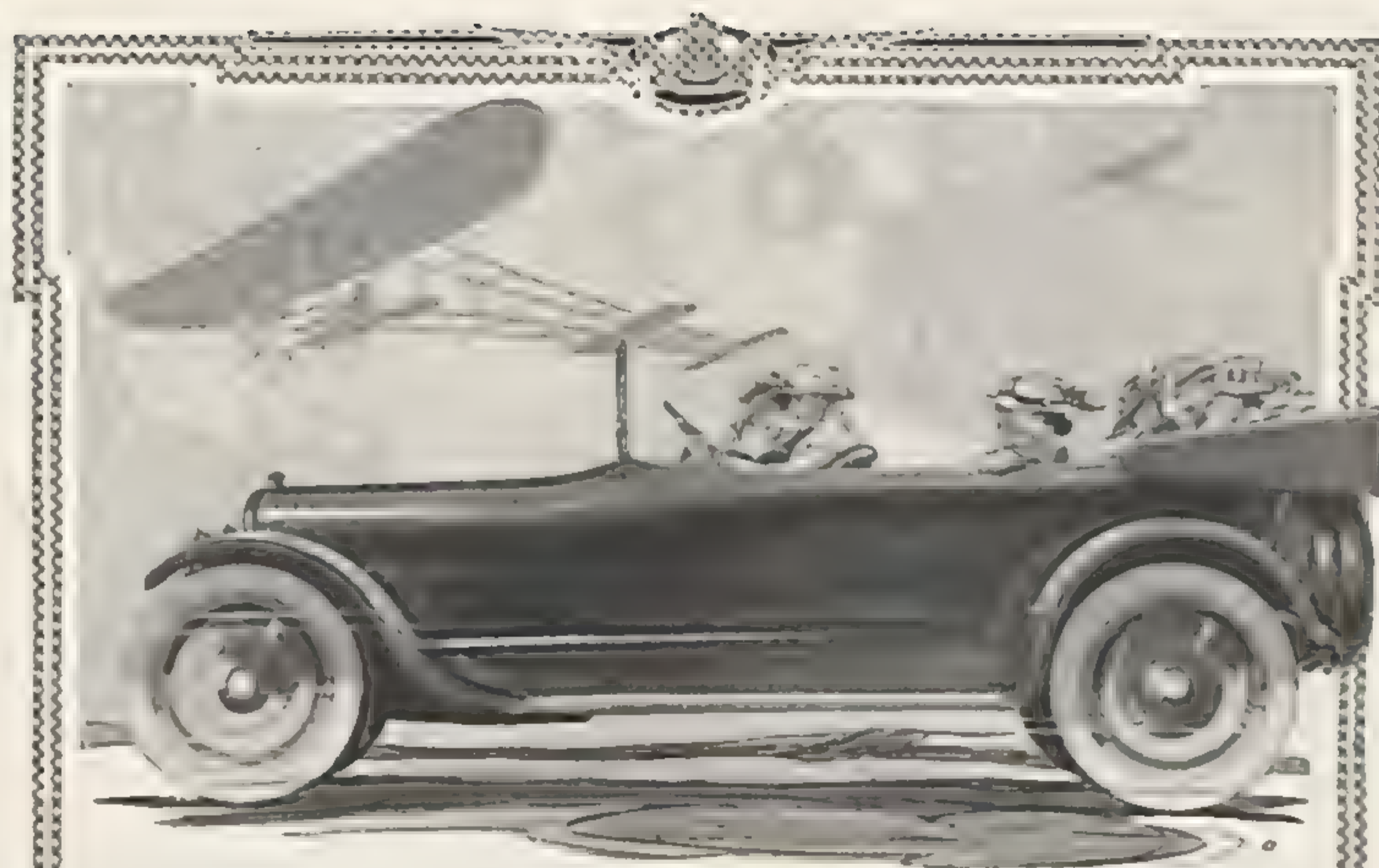
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We will take any gown which you intend to discard or are dissatisfied with and reconstruct it into the newest Fall creation superior to the original, at a very moderate price.

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And now comes—theROADAPLANE!

The Apperson Roadplane is the newest self-propelled sensation.

It is to road travel what the Aeroplane is to the sky and the hydroplane to water.

The Roadplane smooths out all roads, banishes for all time all mechanical troubles, and shatters to a hundred fragments all former motor-car limitations.

You get all the aeroplane thrills and sense of limitless freedom on safe Mother Earth.

Here is an absolutely frictionless car—the Roadplane fairly floats along the road—it is so free from all friction.

Here is a piece of mechanism so perfectly attuned that you are unconscious of any mechanical effort whatever. It is in this important respect that the Roadplane rivals aircraft.

Here is a motor that challenges the most acute ear—it is so silent, so noiseless, so free from the slightest vibration—truly the work of mastermen.

Here is a car so exact in weight, so carefully balanced, that it is not a matter of mere pounds but ounces.

Here is a car so miserly in the use of gasoline that mileage records surpass all previous performances.

Here is a car so light on its feet that tire-life is prolonged to a time heretofore thought impossible.

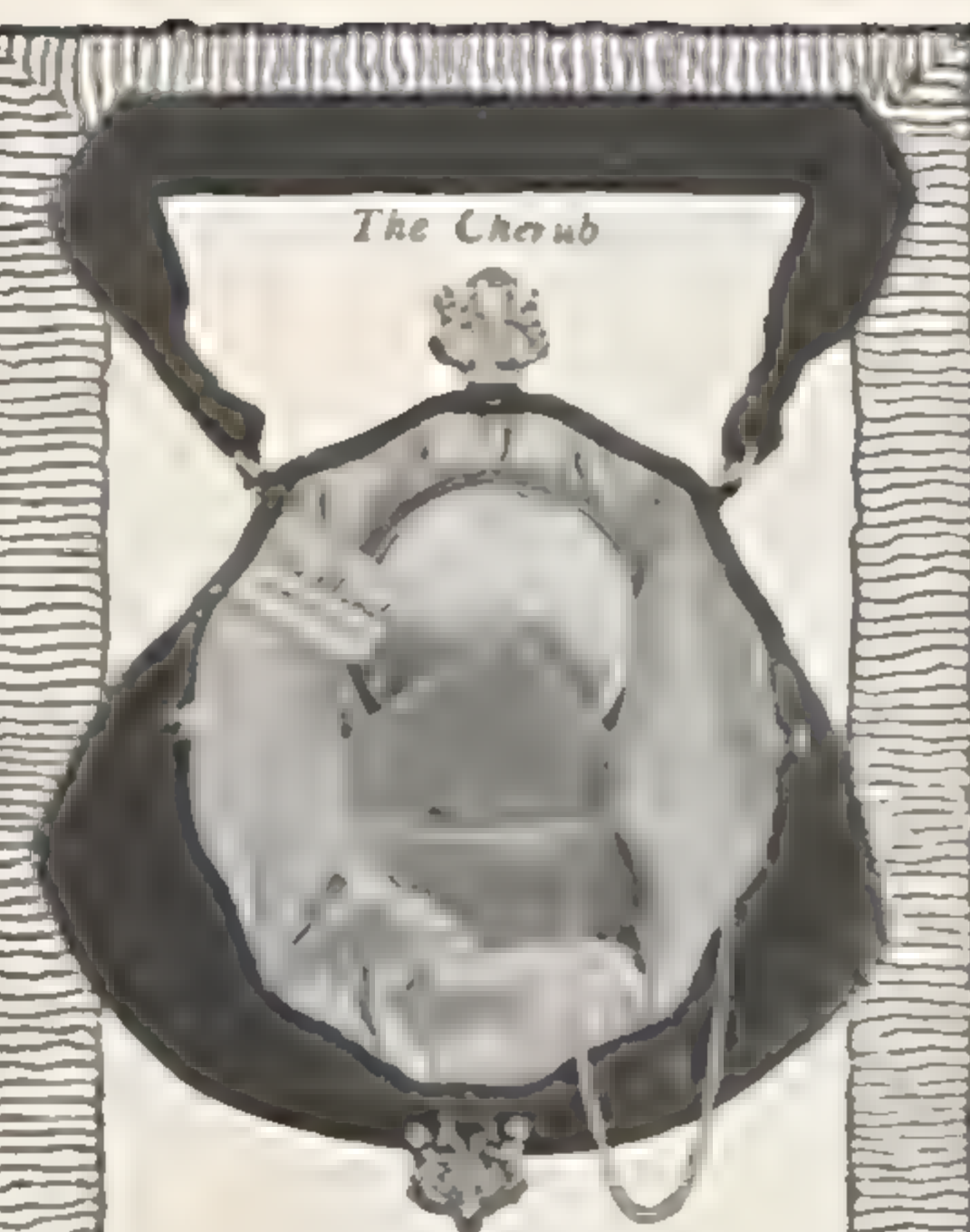
The Roadplane is equally advanced in drawing-room appointments.

Downy cushions give each passenger a feeling of complete relaxation and nerve repose. Fatigue is unknown here. The long hammock-like springs gently absorb all road shocks. Patented cushion springs make riding enjoyable for hours and hours.

Write for a copy of "The Roadplane Book." This gives complete details.

The Roadplane is made in six and eight cylinder models. Seven-passenger and the famous four-passenger Chummy roadster. The eight-cylinder model (either touring car or Chummy roadster) is \$2000. The six-cylinder model (touring car or Chummy roadster) is \$1750. All prices f. o. b. Kokomo, Ind.

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KOKOMO INDIANA



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These are not the names of young ladies of the Winter Garden chorus—

But of two new Bags designated as Cherub and Cupid, because of their quaint silver ornaments.

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Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.

Sizes 7 to 10½
White Buckskin, Button or Lace \$4.50
White Linen Button (white soles).
Tan Russia or Black Russia,
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Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8
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Sizes 2 to 6



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Tan Russia, Black Kid or White Linen, Button 1.75

Booklet of Men's, Women's and Children's Shoes Upon Request to Dep't. 100.

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 65 to 68 are given in full below; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 65

CHILD'S SUIT NO. 223269.—For coat in medium size: 2½ yards of 40-inch material; 9 buttons. For skirt in medium size: 2 yards of 40-inch material. Sizes, 10 and 12 years. Price, 50 cents.

CHILD'S COAT NO. 223434.—This coat opens at the left side front and has a deep pocket on either side. For coat in medium size: 2½ yards of 54-inch material; 16 buttons. Sizes, 6, 8, and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 223092.—For a smocked party frock cut in one piece in medium size: 1¾ yards of 36-inch material; 2¾ yards of ribbon. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 223469.—For one-piece frock in medium size: 1¾ yards of 40-inch material. For guimpe: 1½ yards of 40-inch material. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 223466.—This kimono-cut frock has a panel back and front. For frock in medium size: 2¾ yards of 36-inch material; ½ of a yard of 36-inch material for collar and cuffs cut double. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. 223486.—For coat in medium size, with cape and cuffs: 3¾ yards of 40-inch material. For coat without cape and cuffs: 2¾ yards of 40-inch material. For cape and cuffs: ¾ of a yard of 40-inch material. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 223485.—For frock in medium size: 3¾ yards of 36-inch material; ¾ of a yard of 36-inch material for underwaist; 1 yard of ½-inch ribbon for loops. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S COAT NO. 223477.—For coat in medium size: 1¾ yards of 40-inch material for collar, cuffs, and band at the lower edge, if these are made of material of coat; for collar, cuffs and band only: ¾ of a yard of 36-inch material or ½ of a yard of 54-inch material; 2 large buttons. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. 223433.—For coat cut in kimono style: 2¾ yards of 42-inch material; ¾ of a yard of 36-inch material for collar cut double. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. 223117.—A top-coat has raglan sleeves set into enlarged armholes. For coat in medium size: 3¾ yards of 36-inch material. Sizes, 6, 8, 10 and 12 years. Price, 50 cents.

CHILD'S FROCK NO. 223440.—For frock in medium size or for coat cut with separate waist and skirt in medium size: 3¾ yards of 40-inch material; 8 buttons. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 223379.—A kimono-cut waist and one-piece gathered skirt make a simple play frock; for frock in medium size: 2½ yards of 36-inch material; ¾ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. 223438.—For coat in medium size: 1¾ yards of 40-inch material; ¾ of a yard of 40-inch material for collar and cuffs cut single. Sizes, 2, 4, and 6 years. Price, 50 cents.

PATTERNS ON PAGE 66

CHILD'S FROCK NO. 223472.—For frock in medium size: 2¾ yards of 36-inch material. If plaiting is made of contrasting material, ¾ of a yard of 36-inch material. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S SMOCK NO. 223073.—This play smock slips on over the head. For smock in medium size: 2¾ yards of 36-inch material; ¾ of a yard of 27-inch material for collar and cuffs. For trousers: 1½ yards of 36-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 223474.—For frock opening at the side front, in medium size: 2¾ yards of 40-inch material; ½ of a yard of 40-inch material for collar and cuffs. Sizes, 4, 6, and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 223075.—For smock in medium size: 2¾ yards of 36-inch material; 1 yard of 36-inch material for bloomers. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S ROMPERS NO. 223011.—For rompers in medium size: 2¾ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2 to 8 years. Price, 50 cents.

CHILD'S SMOCK NO. 223470.—For smock in medium size: 2¾ yards of 40-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents. Pattern for smocking transfer, 50 cents.

CHILD'S FROCK NO. 223447.—For play frock in medium size: 2¾ yards of 36-inch material; ½ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S APRON NO. 223467.—For one-piece apron in medium size: 1¾ yards of 40-inch material. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S FROCK NO. 223076.—For one-piece play frock in medium size: 2¾ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and belt. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

CHILD'S SMOCK NO. 223480.—For smock in medium size: 2¾ yards of 36-inch material; Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 223441.—For frock in medium size: 3 yards of 36-inch material; 7 buttons; ¾ of a yard of 1-inch ribbon. Sizes, 4, 6, and 8 years. Price, 50 cents.

CHILD'S ROMPERS NO. 223273.—For rompers in medium size: 1¾ yards of 36-inch material; 1¾ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

CHILD'S FROCK NO. 223445.—For frock with girdle extending into a front panel, in medium size: 2¾ yards of 40-inch material; 12 buttons. Sizes, 4, 6, 8 years. Price, 50 cents.

PATTERNS ON PAGE 67

CHILD'S COAT NO. 223459.—For coat in medium size: 3 yards of 42-inch material; 10 large buttons; 8 small buttons. Sizes, 6, 8, and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 223446.—For frock in medium size: 3¾ yards of 36-inch material; ¾ of a yard of 36-inch material for collar, cuffs, belt, and vest; 4 large buttons; 14 small buttons. Sizes, 6, 8, 10 years. Price, 50 cents.

CHILD'S FROCK NO. 223443.—For frock in medium size: 3¾ yards of 36-inch material; ½ yard of 36-inch material for collar, cuffs, and pockets; 5 buttons. Sizes, 6, 8, and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 223435.—For frock in medium size: 2¾ yards of 36-inch material; 1¾ yards of 36-inch material for guimpe; 2 yards of ½-inch braid for armhole trimming, or ½-inch bias folds can be used. Sizes, 8, 10, and 12 years. Price, 50 cents.

CHILD'S COAT NO. 223266.—For coat in medium size: 2¾ yards of 40-inch material. Sizes, 6, 8, and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 223067.—For frock in medium size: 3¾ yards of 36-inch material; ¾ of a yard of 27-inch material for collar and cuffs. Sizes, 6, 8, 10, 12 years. Price, 50 cents.

CHILD'S FROCK NO. 223074.—For frock in medium size: 2¾ yards of 36-inch material; ¾ of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 50 cents.

(Continued on page 88)



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GANESH EASTERN MUSCLE OIL, \$5, \$2.50, \$1; for the face which shows lines, wrinkles and hollow formations.

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GANESH ANT-PUFF LOTION, \$1.25; for bad puffs under the eyes.

GANESH FRECKLE CREAM, \$1; for quick relief from sunburn and freckles.

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GANESH PILOCARPINE HAIR OINTMENT, \$1.50; good for dry hair; makes the hair bright and glossy.

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GANESH FOREHEAD STRAP, \$4, \$5, banishes frown lines and furrows.



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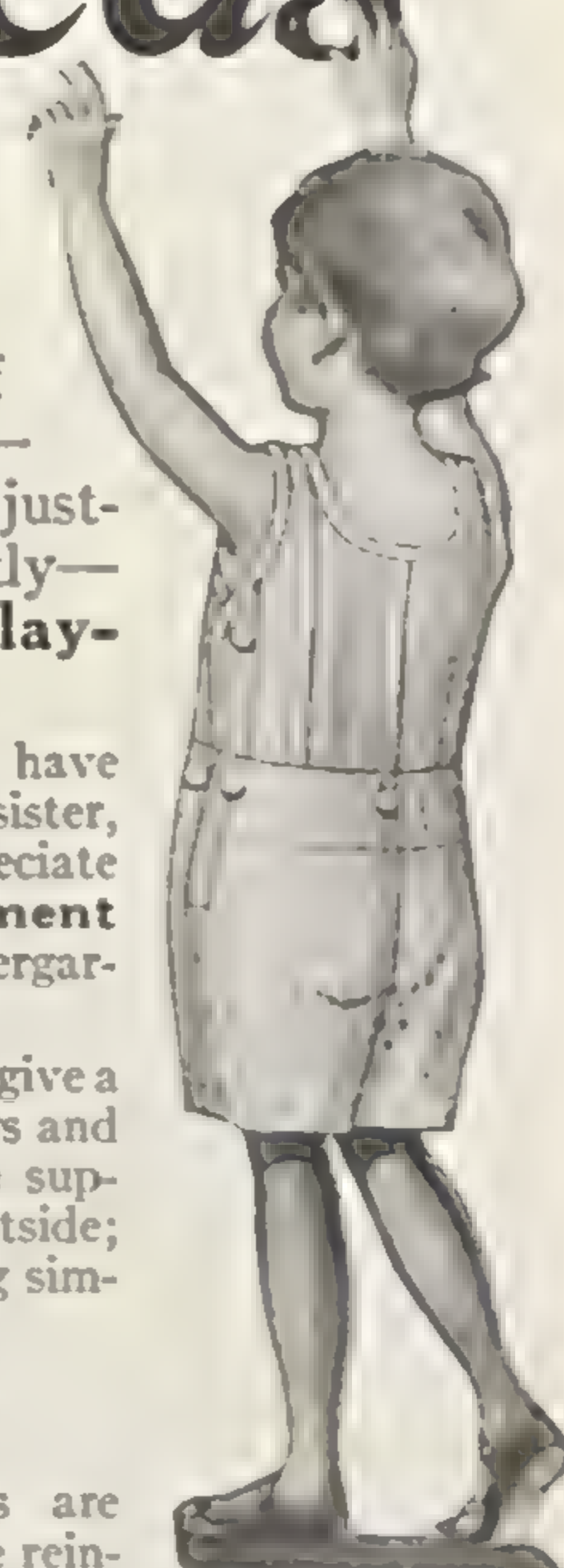
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Alsheneeds

For the little boy



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Only those mothers who have bought Alsheneeds or its sister, Alsheneeds, can fully appreciate what a really great improvement these unique, patented undergarments represent.

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See What Freedom of Action They Permit!

Note, please, that all seams are double, that all buttonholes are reinforced, that the buttons for trousers

or for skirts and the garter tabs are sewn upon reinforcing strips leading straight to the shoulders, from which all weight is supported, without side strains.

Remember that 16 stitches hold the buttons close and prevent bulging or sagging.

Alsheneeds fits in naturally at the waist.

No raw edges, no chafing, no pinching, no delay in dressing and undressing. The children can get in or out in a flash! Two side buttons do the trick. All buttonholes reinforced. Every garment inspected and guaranteed.

Either garment postpaid 50c. Sizes 2 to 12 inclusive. Ask your dealer.

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For sale by leading department stores and corset shops

The New Kalamazoo Corset Co.

KALAMAZOO,
MICH.

W.N. LOGAN.

PATTERN DESCRIPTIONS

(Continued from page 85)

CHILD'S FROCK NO. 223449.—For frock in medium size: 4 yards of 36-inch material if collar and cuffs are made of contrasting material. For collar and cuffs, if cut single; $\frac{3}{8}$ of a yard of 36-inch material; $\frac{5}{8}$ of a yard if cut double; 4 large buttons; 18 small buttons. Sizes, 10 and 12 years. Price, 50 cents.

CHILD'S FROCK NO. 223462.—For frock in medium size, if ruffles and frock are made of the same material: $3\frac{3}{4}$ yards of 36-inch material. For ruffles: $3\frac{1}{2}$ yards of 4-inch lace for bottom ruffle; $3\frac{1}{4}$ yards of $3\frac{1}{4}$ -inch lace for top ruffle. For sleeve, if lace is used: $1\frac{1}{4}$ yards of 13-inch lace. If lace cuff is desired: $1\frac{1}{4}$ yards of $6\frac{1}{2}$ -inch lace. For jacket: $1\frac{1}{4}$ yards of 36-inch material. For trimming on jacket: $3\frac{1}{2}$ yards of $1\frac{1}{2}$ -inch trimming. Sizes, 10 and 12 years. Price, 50 cents.

CHILD'S COAT NO. 223409.—For coat in medium size: $3\frac{1}{4}$ yards of 40-inch material; 2 dozen buttons. Sizes, 11, 13 and 15 years. Price, 50 cents.

CHILD'S FROCK NO. 223410.—For frock in medium size: $4\frac{3}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for waist lining; 3 yards of $\frac{1}{2}$ -inch trimming; 4 buttons. Sizes, 11, 13, and 15 years. Price, 50 cents.

CHILD'S FROCK NO. 223436.—For frock in medium size: $2\frac{1}{2}$ yards of 36-inch material; for knickerbockers, cuffs, collar, and belt: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 2 to 12 years. Price, 50 cents.

CHILD'S FROCK NO. 223336.—For frock in medium size: $3\frac{1}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 40-inch material for overblouse, cuffs. Sizes, 6 and 8 years. Price, 50 cents.

BOY'S SUIT NO. 222460.—For suit in medium size: 2 yards of 36-inch material; 6 large buttons; 12 small buttons. Sizes, 2 to 8 years. Price, 50 cents.

PATTERNS ON PAGE 68

MISSES' WAIST NO. 223264; SKIRT NO. 223265.—For blouse in medium size: $3\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 18-inch material for collar. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. For skirt in medium size: $3\frac{1}{4}$ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

MISSES' FROCK NO. 223251.—For frock in medium size: $5\frac{1}{2}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

MISSES' FROCK NO. 223458.—The skirt is 34 inches long and 4 yards wide at the hem. For the frock in medium size: $5\frac{1}{4}$ yards of 40-inch material; 1 yard of 36-inch material for collar, cape, and cuffs; 1 yard of 36-inch material for waist lining; 3 buttons. Sizes 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

MISSES' FROCK NO. 223484.—For frock in medium size: $6\frac{1}{4}$ yards of 36-inch material; 1 yard of 27-inch material for waist lining; 1 yard of contrasting material for collar, vest, and sleeve trimming. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

MISSES' WAIST NO. 223478; SKIRT NO. 223479.—For waist in medium size: $1\frac{3}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for sleeves; $\frac{7}{8}$ of a yard of 36-inch material for lining; $\frac{3}{4}$ of a yard of 5-inch ribbon for girdle; $2\frac{3}{4}$ yards of $4\frac{1}{2}$ -inch ribbon for sash and bow. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. For one-piece skirt in medium size: $3\frac{1}{4}$ yards of 40-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

MISSES' BLOUSE NO. 223455.—For blouse in medium size $2\frac{1}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 40-inch material, for vest, belt, collar, and sleeve trimming; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

MISSES' WAIST NO. 223451; SKIRT NO. 223452.—For blouse in medium size: 2 yards of 40-inch material. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. For four-gored skirt in medium size: 5 yards of 40-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

MISSES' COAT NO. 223482; SKIRT NO. 223483.—For coat in medium size: $2\frac{1}{2}$ yards of 54-inch material; 11 buttons. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt measures 35 inches long and $3\frac{1}{4}$ yards wide at the hem. For skirt in medium size: $2\frac{3}{4}$ yards of 54-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

MISSES' COAT NO. 223481.—For coat in medium size: $3\frac{3}{4}$ yards of 54-inch material; $1\frac{1}{4}$ yards of 40-inch material for collar, revers facing, and cuffs. Sizes, 14 and 16 years. Price, 50 cents.

MISSES' FROCK NO. 223464.—For frock in medium size: $5\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ yard of 36-inch material for vest; $\frac{1}{2}$ yard of 36-inch material for trimming; $\frac{3}{4}$ of a yard of 36-inch material for lining. Sizes, 14, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

MISSES' WAIST NO. 223475; SKIRT NO. 223476.—For waist in medium size are required: $1\frac{1}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 36-inch lining material; $\frac{5}{8}$ of a yard of 36-inch material for collar and cuffs; $\frac{1}{8}$ of a yard of 1-inch ribbon; $\frac{3}{4}$ of a yard of 36-inch material for vest. Sizes, 14, 16, and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 34 inches long and $3\frac{1}{2}$ yards wide at the hem. For skirt in medium size: $3\frac{1}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for belt and pockets; $\frac{7}{8}$ of a yard of 3-inch belting. Sizes 14, 16, and 18 years; 24 and 26 inches waist measure. Price, 50 cents.

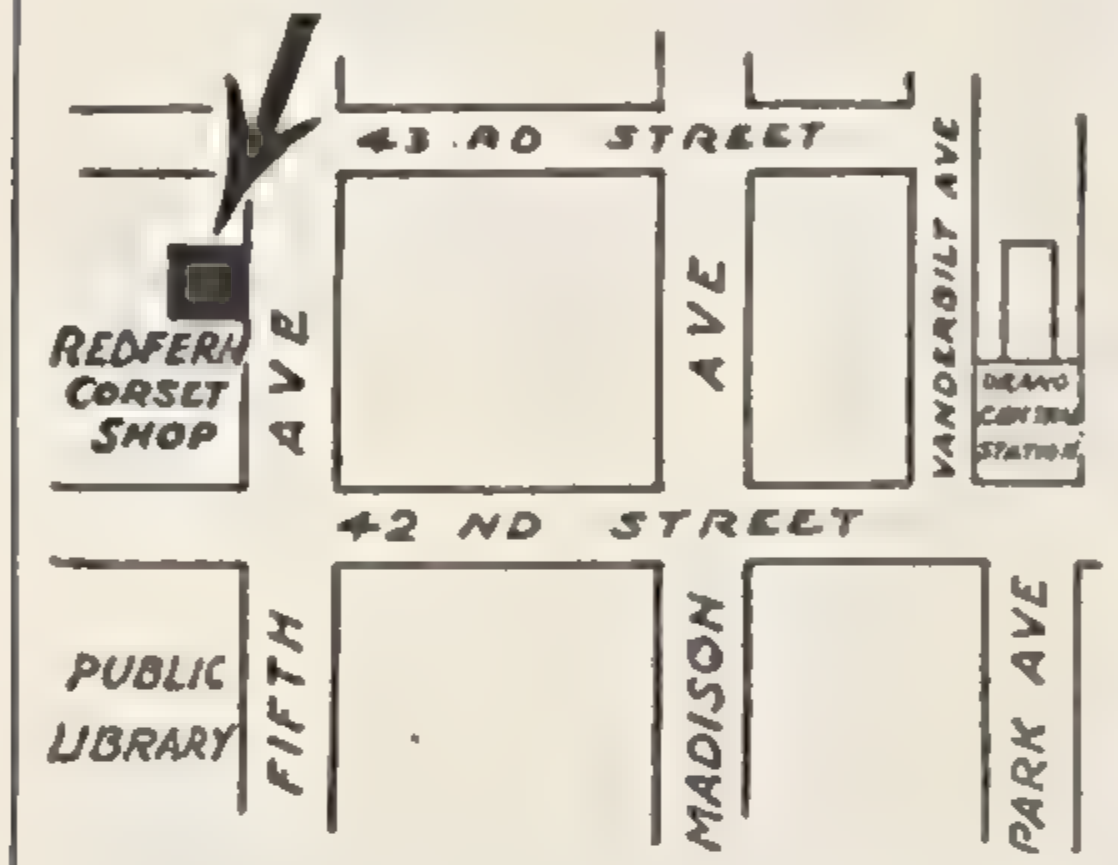




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Snap Fasteners be sure
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THE
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The Fasteners that will positively not rust; all sizes in white and black. Can be had at all department stores and shops.
THE BEST IN QUALITY AND LOWEST IN PRICE.
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Hand-made Apparel Nursery Furniture
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**"THE JOSEF 4 IN 1
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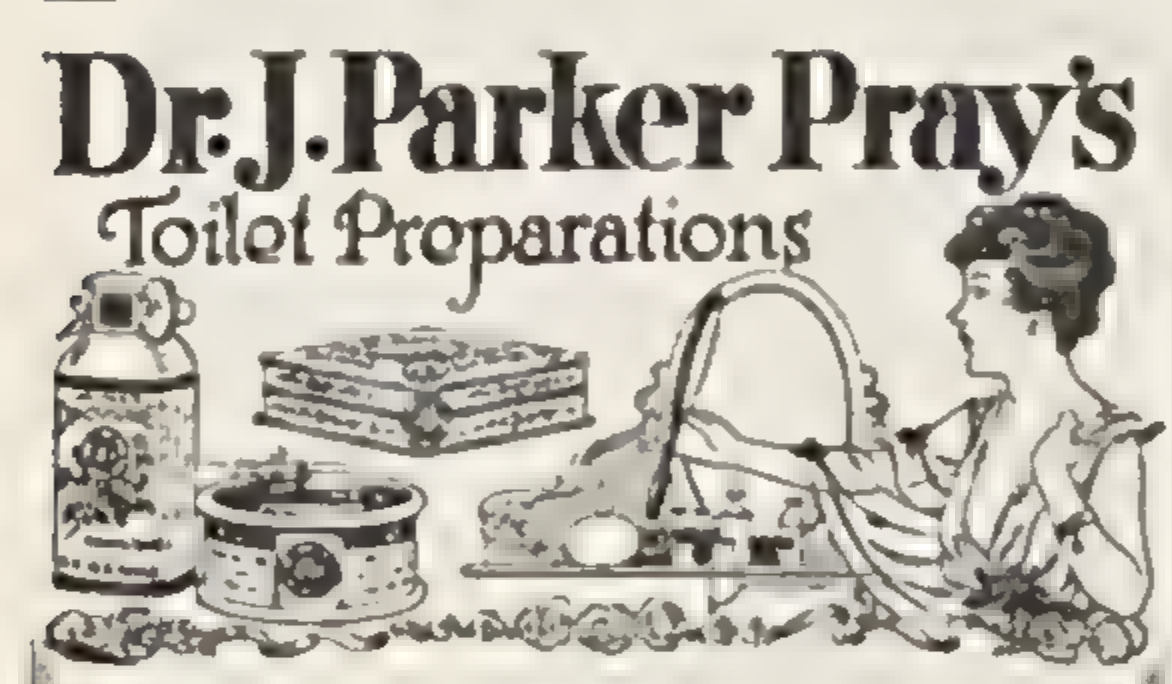


- A NURSERY CHAIR
- A PLAY CHAIR
- A LOW CHAIR
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Readily interchangeable. Color-d balls are attached at each side of play table for baby's amusement. As a play chair it may be rolled on four metal wheels. Chair has removable foot board, tray and seat.

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- Length of Play Chair, 33 inches
Height of Chair, 38 inches
With Fancy Legs, \$2.50 additional

An acceptable Christmas Gift which cannot be duplicated later—immediate advance orders strongly urged.



ESTABLISHED 1868

ROSALINE

Cannot be detected, gives the face and nails a delicate rose tint that is truly beautiful. ROSALINE is not affected by perspiration or displaced by bathing. Jars, 25 cents.

DIAMOND NAIL ENAMEL

In powder or cake form. Free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box, 25 cents.

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A new finger nail paste. Gives a brilliant and unequalled polish. Lustre is not affected by water. Easy and economical to use. Jars, 50 cents.

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A refreshing and medicinal face powder for beautifying the skin. It will not clog the pores. Adhesive, spreads smoothly. Flesh and white. 50 cents a box.

GLORA LILY LOTION

An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Sold by Dealers everywhere, or sent direct on receipt of price and 10c extra for postage. Send stamp for illustrated catalogue of prices.

DR. J. PARKER PRAY CO.
Sole Manufacturers and Proprietors
10 and 12 East 23d Street, New York

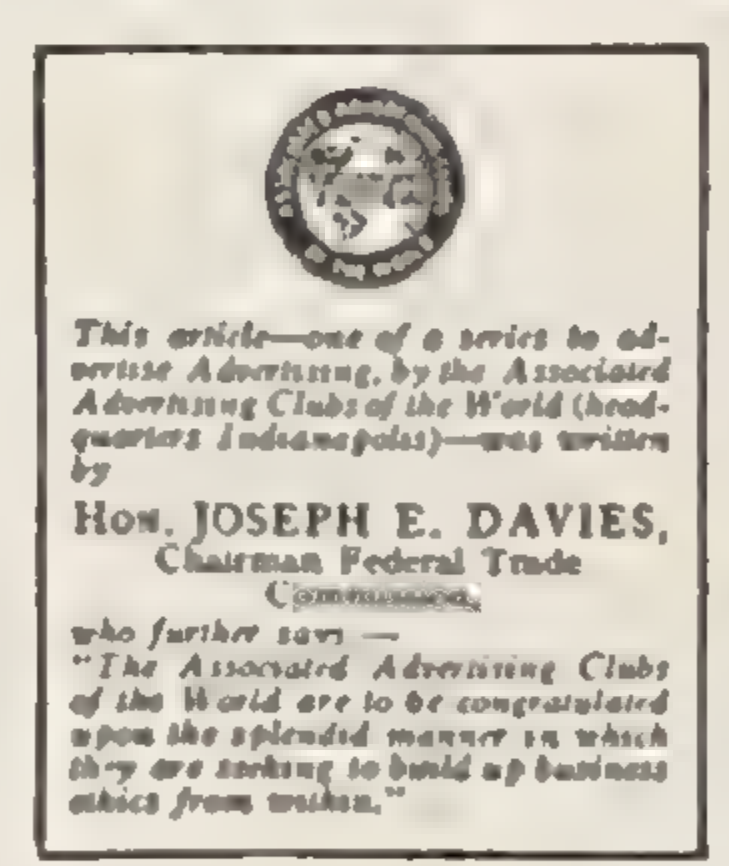
Advertising and Ethics

Advertising is a factor of constantly increasing power in modern business; and it affects the public very vitally. The agencies for the dissemination of advertising have increased remarkably. The use of advertising from sporadic efforts has developed into sustained and carefully directed campaigns. Luxuries, through insistent suggestion, become the necessities of a nation.

finished product; and it has become no less a matter of very serious concern to the public.

For business men, therefore, to consciously seek to establish and enforce a code of ethics, based on truth, that shall govern advertising, methods, and effects is splendidly significant. It augurs permanence and stability in industrial and distribution methods because it is

good business judgment; and, more than that, it indicates a fine conception of public obligation on the part of men in business, which is one of the inspiring things in our outlook upon the future of national conditions and institutions.



This article—one of a series to advise Advertising, by the Associated Advertising Clubs of the World (headquarters Indianapolis)—was written by
HON. JOSEPH E. DAVIES,
Chairman Federal Trade Commission,
who further says:—
"The Associated Advertising Clubs of the World are to be congratulated upon the splendid manner in which they are working to build up business ethics from within."

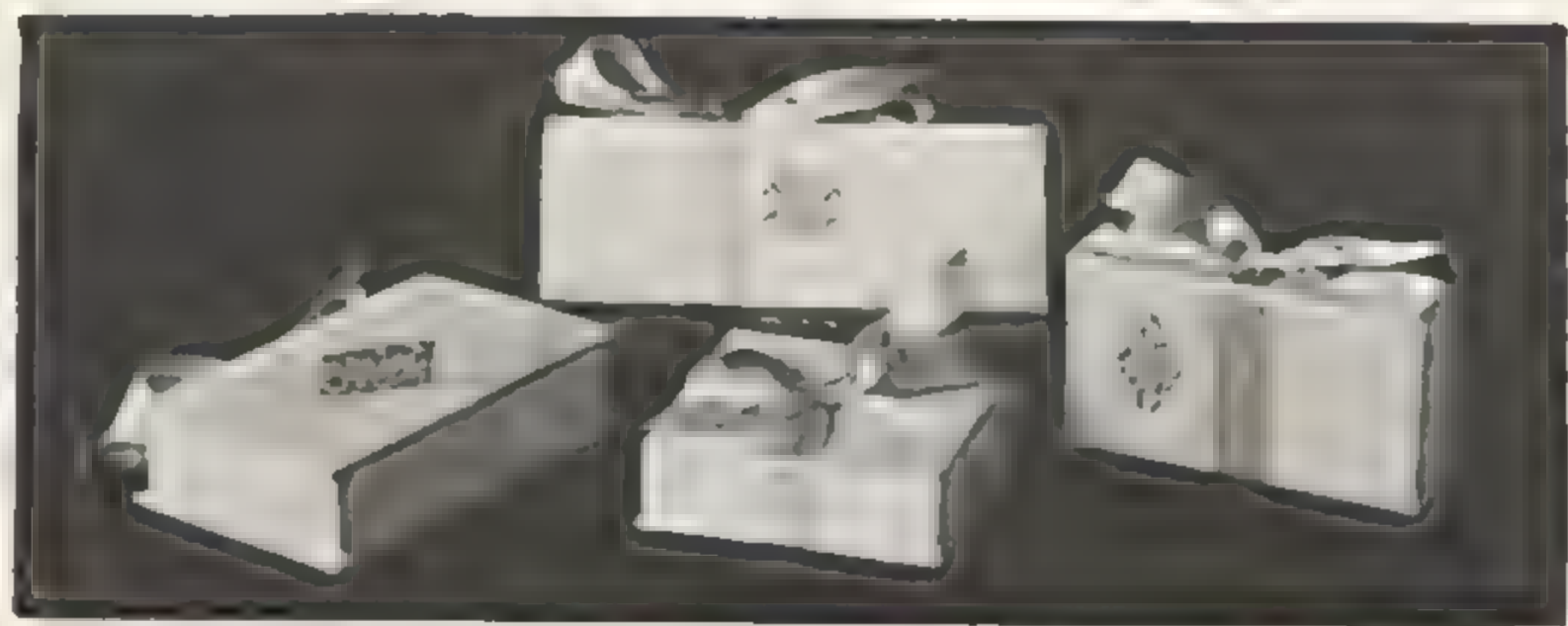


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if one is
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*Our expert
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The Bride's Cake containing unique favors, Place Favors for the bridal party, Place Cards, Bridal Candle Shades, the Bride's Cake Knife, etc.

Our Price List of "Wedding Requisites," explaining our liberal express prepaid plan, sent free on request

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2 frocks in 1



Worn as a "middy"



Simply tuck in the blouse—and you have the Regulation



The back always appears like this. Skirt is Box-Pleated

Your daughter surely should have a "Classyllass" dress for her school wardrobe. A "middy" for school, a "regulation" for outdoors—That's the "Classyllass"—2 in 1.

Comes in navy French serge—braid of any color including gold. Also in wash fabrics that are guaranteed against the laundry. Sizes 6 to 16.

The best stores everywhere are stocking the Classyllass dress. We'll thank you for writing us direct in case the store you patronize is not supplied.

The Lurie Co., 10 West Thirtieth St., N. Y. City
Makers of Girlish Styles for Stylish Girls

PARIS PREDICTS FAIR AND SLIMMER

(Continued from page 39)

It was an inch wide, placed about two inches from the edge. These curtains were hung in a gray room with gray painted furniture.

It has been a bit difficult to accustom ourselves to the new hours which prevail since the government decided to set the clocks ahead an hour, as a means of saving the daylight wasted by late rising and the electricity wasted by going late to bed. We still have the uncomfortable feeling that we are really getting up at eight o'clock, although the clocks calmly point to nine, and that we are keeping nursery hours at night. The change in the time is especially noticeable at the tea hour. Formerly Parisians began to drop into the Ritz tea-room as early as four o'clock, and the room gradually filled up until at five there wasn't a vacant chair. Now the place is empty of all but waiters at four o'clock. Five o'clock has become the hour. Every one arrives at five precisely—a torrent of tea-drinkers preceding torrents of tea.

Owing to the unpleasant weather, tables are rarely available in the Ritz garden. Armenonville is thronged on a pleasant afternoon—a rare occasion, so far this season. Here, too, we go late, and it is not until half past six has struck that we tuck our pink napkins away among the teacups and step into our waiting motors or stroll down the rue des Acacias.

THE EVER-PRESENT JERSEY CLOTH

Parisians are still wearing jersey—with variations. Not willing to change the tissue, they have changed the color and the trimmings. Instead of the cool light gray, which has been the rage for many weeks in Paris, they are now wearing a sort of yellowish beige jersey, not café au lait nor mustard yellow, but a shade between; and it is trimmed with dull blue or rose linen, cloth, or velvet. Very pretty is a yellow-beige jersey frock trimmed with mouse gray velvet. The trimming is usually in the form of linings. The skirt is lined for a few inches at the bottom and the lining shows at the skirt-edge; the falling-ends of the girdle are lined, the turned-back cuffs and collar are faced with color, and the gilet is also of some contrasting shade. White silk jersey is trimmed with white fur; blue, gray and black jersey are trimmed with gray fur, and red jersey is bordered with kolinsky or otter. One dull blue jersey frock is scantily but effectively embroidered with dull rose. A light gray jersey frock is worn with shoes, stockings, gloves, and parasol of exactly the same shade of gray, under a black velvet beret.

Many of the midsummer frocks of jersey are of the one-piece variety, and many of them are black. The waist-line is placed just a bit high and the skirts are full and straight. One of cream-colored silk jersey is box-pleated in plaits a trifle more than an inch wide from the square neck, under the narrow belt, to the hem.

The newest frocks show almost no relieving bit of tulle or mousseline about the throat. Many, particularly the new ones of black silk jersey, shown one at all.

Everyone wears the beret, which has become so very popular that some of the smartest Parisiennes are already beginning to wear something else. This new "something" is a high square-crowned hat of black panne with a narrow brim which droops ever so little all about the face. Over it is thrown a circular veil of black lace, arranged so that it falls for only two and a half inches below the brim in front, veiling the eyes, while in the back it falls about the shoulders.

A limp frock of black satin, a string or two of pearls, a brooch of brilliants, a black hat like the one just described, with its flowing veil—there you have the latest silhouette. In addition there should be a boa of silver fox or pekan. It is remarkable that women are again wearing jewels in public. One may count a dozen or two of pearl necklaces and flashing brooches in a smart tea-room any afternoon, and the gleam and sparkle is very welcome. We have been sombre so long in Paris.

AT THE RITZ

The beret by unanimous opinion must be black, but it has been decided that the newest sailor hat shall be of chestnut velvet—a color which is a bit warmer and lighter than tête de nègre, and which is singularly becoming to almost any face. Hats of Saxe blue cloth or thin woolen tissue are smart and pretty, trimmed with odd folds. One hat of dull blue cloth is banded with a narrow strip of ermine which is tied directly in front in a bow, with the ends tipped with black. A similar cravat of ermine bands a hat of black panne.

The Princesse Jacques de Broglie appeared at the Ritz, the other day, in a black silk frock and a capeline of black taffeta. Mme. Marghiloman wore a blue tricorne, with one of the new circular veils, and a long manteau of very light gray jersey. Mme. Vesnitch, the wife of the Servian minister, wore a frock of violet jersey topped by a violet capeline, and the violet was of no uncertain shade, but a bright rich color. The Princess Duleeph Singh, when lunching at the Ritz recently, wore her favorite broad hat—blue, this time—trimmed with a red rose.

In some of the newest frocks, dark blue serge, cut round at the neck, is finished with a narrow, plaited, upstanding frill of pale rose muslin. It is noticeable that blue serge is almost always embroidered, while black jersey is quite untrimmed, save for bands of gray rabbit, and often these are dispensed with.

In summer muslins Doucet's models are much favored, and several of the pretty Doucet models sketched recently for Vogue may be seen on any pleasant days in the Bois, side by side with Doucet taffetas.

Everywhere there is a whisper of the Directoire. Lingères are making undergarments and modistes are fashioning hats inspired by that period. And it follows that in the August expositions we shall see more of this fashion.

A. S.





Metal Flowers For Interior Decoration

Metal flowers which heretofore have been produced abroad are being made by The Della Robbia Studios, makers of Della Robbia fired-in enameled metal art objects.

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Shop Where It's Cool

We invite you to make special use of our shoppers during the hot months which you spend at your summer home in the mountains or at the shore, far from the smart shops of Fifth Avenue.

The pages of Vogue are like a great shop window through which you can study all the latest pronouncements of fashion. By consulting them, and ordering through Vogue, you can keep your wardrobe in the pink of dainty condition and meet all unexpected costume emergencies. Motor-ing accessories, golf clubs, boudoir suggestions—they also are here for you.

For Your Convenience and Ours

1. Mention the Issue. When ordering any articles mentioned in Vogue, please give the date of the issue and the number of the page in which it appeared.

2. Write Plainly. Please write plainly, especially your name and address, using one side of paper only, and when answer is required, enclose stamped envelope for reply.

3. Advance Payment is Essential. Enclose cheque or money order to cover the cost of the desired articles. If the price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded promptly. Cheques should be made payable to "Vogue." In case your remittance is insufficient, you will be notified promptly; articles cannot be forwarded until the full amount has been received.

4. Carriage Charges. Unless otherwise requested, all orders will be sent express collect. Charges will be prepaid, however, when approximate amount is enclosed for that purpose. When ordering small articles, please be sure to include sufficient postage, so that they may be mailed.

5. Privilege of Examination. Some shops permit articles to be sent with the privilege of returning them should they prove unsatisfactory. If you wish purchase made on this basis, notification must be given in advance.

Any such articles must be returned promptly, addressed to the Vogue Shopping Service and not to the shop. Your remittance will be refunded immediately after the parcel is received, but express charges both ways will be at your expense.

6. Transactions Must be on a Cash Basis. No charge accounts may be opened with Vogue's Shopping Service, nor can Vogue undertake to charge purchases to the individual account in the shop from which they are bought; neither can articles be sent C. O. D.

7. Give Full Details. When ordering garments of any kind, be sure to state size, and to give us the fullest possible idea of your preferences in style, color, material, etc., etc.

8. If Articles Cannot be Secured. Wherever possible, please name an alternative, or a second choice, in case article desired can no longer be purchased. Also please state whether you are willing to wait ten days or two weeks in case the shop has not in stock the garment in your size.

9. No Samples. Owing to the fact that every moment of available time is now consumed in filling actual orders, the Vogue Shoppers have been forced to discontinue their former practice of sending samples.

Our shopping service is maintained for the convenience of all our friends and readers. Your commissions are absolutely safe in our hands.

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To Newsstand Buyers of Vogue

The next six numbers of Vogue will predict and describe the great Autumn revolution in modes. These six issues are the most important issues of the year. There is just one way that you, who are accustomed to purchase Vogue at Newsstands, can make sure of getting these issues. Order them of your newsdealer in advance. This is the reason why:

Unlike other magazines, Vogue is not fully returnable by the individual newsdealer to his big central magazine agency. This means that if your newsdealer orders a copy of Vogue and does not sell it, he loses the cost to him of that copy. Naturally, he has to consider his own profit.

Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand one more copy of Vogue than he positively expects to sell. This is why so many women who expect to find Vogue always conveniently on sale are so often disappointed.

These Are Vogue's Six Autumn Fashion Numbers

Autumn Millinery, Sept. 1

Forecast of Autumn Fashions, Sept. 15

The Paris Openings, Oct. 1

Autumn Patterns and Materials, Oct. 15

Winter Fashions, Nov. 1

Vanity Number, Nov. 15

You can avoid this disappointment by the simple act of giving your newsdealer an advance order; telling the numbers you desire and asking him to hold them for you until you call. For your convenience, the titles and dates of publication of these six numbers are listed in the centre of this page. Tear out this list to keep as a memorandum after you forewarn your newsdealer that you want all six numbers. This memorandum will help you also in remembering the dates of issue.

In the coming ten weeks you will make all the plans for your new Autumn clothes. Vogue took up that question long ago—while you, no doubt, were in the thick of your summer amusements. Already Vogue has collected a wealth of material, and from now on, up to the moment each of the next six numbers goes to press, daily additions will be made according to the latest approved information from the original sources of the fashions.



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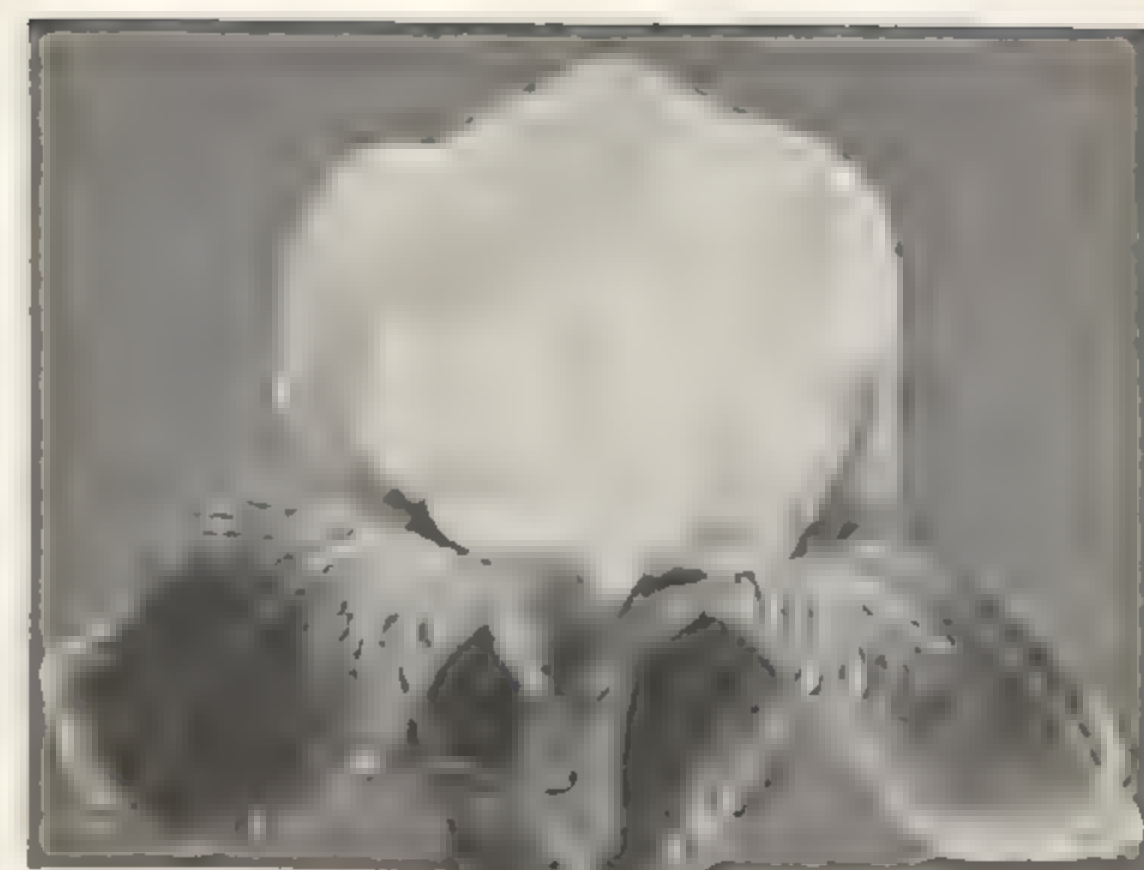
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THE NATIONAL WEEKLY

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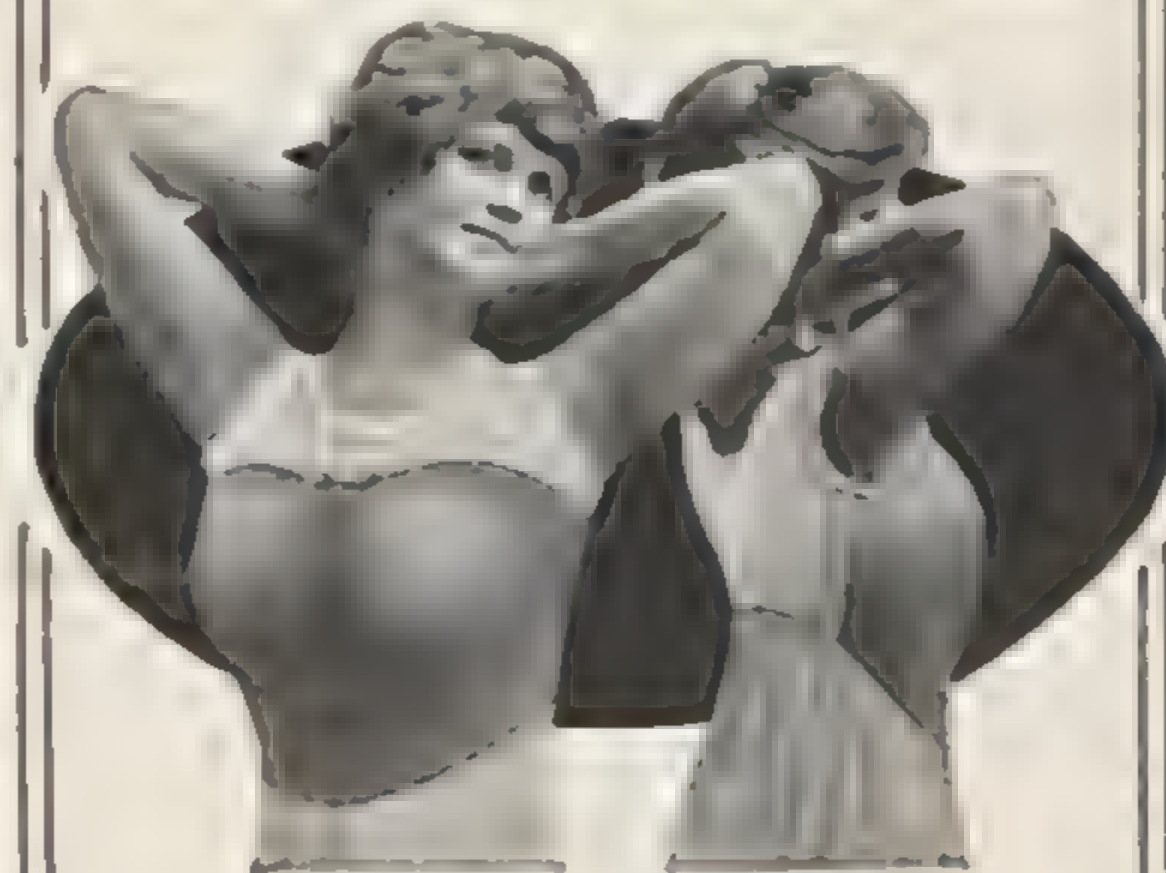
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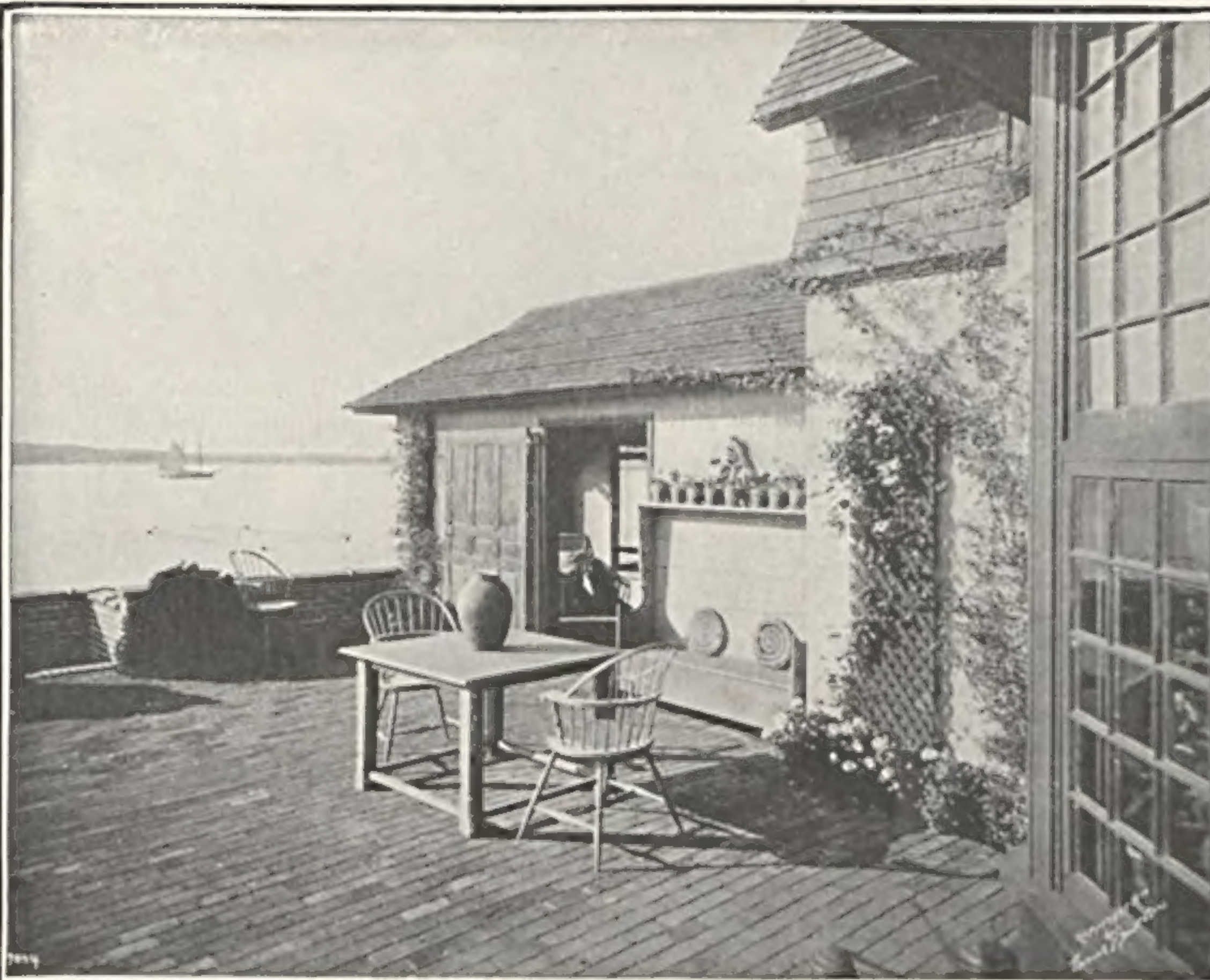
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because it treats of the subject which is of such moment to her—her home. This may mean to some a so-called cottage on Bellevue Avenue, a bungalow in California, or a duplex apartment overlooking Gramercy Park,—but, wherever it is, it reflects unerringly the personality of the woman who has changed it from a mere dwelling place into a home.

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